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THE AMERICAN MAGAZINE OF ART

JANUARY, 1924

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IN THE NEW YORK GALLERIES—JANUARY

The post holiday season in New York finds the art exhibitions in full swing. From the 1st to the 14th paintings by the Guild of American Artists will be shown at the Ainslie Galleries, 677 Fifth Avenue. In the same galleries there will be on view from the 15th to the 30th the work of Abbott Graves, who is known as a painter of gardens.

At the Art Center, 65 East 56th Street, until the 10th there is to be seen the Viennese Children's Art Exhibition; from the 2nd to the 15th an exhibition of the Guild of Bookworkers; from the 14th to the 20th posterettes and car cards by A. Broun. The work of the pupils of the Metropolitan Art School from the 2nd to the 12th. From the 1st to the 31st a greeting card competition will be held under the auspices of the Art Alliance of America. From the 1st to the 15th an exhibition of printing will be held under the auspices of the American Institute of Graphic Arts, entitled "The Harmonious page." From the 1st to the 31st photographs will be shown under the auspices of the Pictorial Photographers of America.

The galleries of FitzRoy Carrington, 707 Fifth Avenue, show the entire month some 25 wood cuts by Durer, 35 of his engravings and a few of his drypoints. All the impressions shown are strong. At the same time there will be on

view some lithographs by Richard Parkes Bonington.

The Japanese painter, Yasuo Kuniyoshi, will show at the Daniels Gallery, 2 West 47th Street, landscapes with figures in oil and also ink drawings, in which medium he has apparently invented a new technique especially adapted to the type of decorative delineation of flowers and leaves for which he is noted.

The work of Clarence Johnson is to be seen at the Dudensing Galleries, 45 West 44th Street.

The American Society of Miniature Painters holds an exhibition in the Ehrich Galleries, 707 Fifth Avenue, from the 12th to the 26th.

In the same building there will be on view, in Mrs. Ehrich's Gallery, a paneled room in gesso by Edith Ely.

Paintings by Alexander Bower are on view at the Ferargil Galleries, 607 Fifth Avenue.

At the Folsom Galleries, 104 West 57th Street, Caroline van H. Bean shows recent work, mainly portraits of women and children. The latter part of the month there will be landscapes of Provincetown by Theodore J. Morgan.

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and 35 sculptors will be on continuous view as usual. But in addition the galleries will run a series of one-man shows. Among the paintings of particular interest is the one by John Singer Sargent, the first gift picture to the Galleries for 1924. It has recently arrived from England.

The Keppel Galleries, 4 East 39th Street, hold an exhibition of the etchings of Arthur William Heintzelman during the entire month. These prints include some of his new head studies, some figure compositions, many of which show the elf-like figures of infants and children for which he is noted.

Sculpture by a Frenchman, A. Guenot, whose work is new to this country, will be on view at the Kingore Galleries, 668 Fifth Avenue. The pieces are in wood and stone, compact and massive in contour.

At the John Levy Galleries, 559 Fifth Avenue, the work of an Italian who signs himself Bonamici will be on view from the 15th to February 1.

The Macbeth Galleries, 450 Fifth Avenue, will hold throughout the month an exhibition of the recent figure paintings of Robert Henri and street scenes and still life by Grace Ravlin. Some time in the coming year the galleries will open other exhibition rooms in 57th Street, retaining those at their present quarters for the display of small paintings.

The Metropolitan Museum of Art will hold from

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The Milch Galleries, 108 West 57th Street, show the work of Eugene Paul Ulman. Most of the subjects are mothers and children, and they are painted in warm, rich colors, with deep reds and yellows in the draperies. Until the 12th of the month "The Aquarellists" exhibit. The work of many of the members are familiar to gallery visitors.

The Montross Galleries, 550 Fifth Avenue, show the work of Allen Tucker, both landscapes and figure compositions.

At the New Gallery, 600 Madison Avenue, the work of a group of modern European artists is shown, including some five oils and water colors by Maurice Utrillo, paintings by Mondzain, who recently held an exhibition in the Drouet Galleries, Paris; canvases by Suzanne Valadon, Leon Sola, Jules Pascin, drawings by Gimmi.

The Ralston Galleries, 4 East 46th Street, have on view XVIII Century English portraits.

From the 1st to the 15th at the Rehn Galleries, 6 West 50th Street, there will be an exhibit of the recent work of Childe Hassam, all golf subjects. This exhibition will be followed by a group of some five or six new paintings by George Bellows.

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THE AMERICAN MAGAZINE OF ART

VOLUME XV

JANUARY, 1924

NUMBER 1

THE MEANING OF MODERNISM IN ART¹

BY OSCAR BROUSSE JACOBSON

Professor of Fine Arts, University of Oklahoma

CIVILIZATION is a recent and fragile thing. Its first blossom appeared only eight or ten thousand years ago, not long considering that behind civilization's dawn lies the long night of bestiality and savagery estimated from one-half million to two million years since man emerged out of the primeval gloom and raised his eyes heavenward. Man's advance has not been steady, rather slow, hesitant, occasionally reaching high altitudes, often plunging into the depths: sometimes to destruction, now and then finding a way out. The trail is littered with the graves of promising races of men who could not stand the burden of civilization because they were unable to develop individuals capable of sustaining the elaborate social and political complexity and of handing it on to posterity.

Civilization tends to dominate and utilize natural resources by means of science. The conflict resulting from the relentless struggle to master nature gives rise to many and complex emotions.

The quality of any particular civilization can best be gauged by the manner in which it has expressed its emotions, by the languages it has devised to express these emotions; the artistic languages of words, sound, movement, form, color and a combination of these.

In the flowering time of civilization, the

finest art grew as a wild flower in what the historians prefer to call primitive art.

In the fruition of civilization as it has now come to the white race, the highest form of art thrives only as a cultivated hothouse plant.

In the great family of artistic languages—for it must be considered as a language—the art of color appears sometimes purely abstract, most frequently it is representative or semi-representative. We need not stress the point that the elements of this language are color, line, form, rhythm, harmony, composition, “*notan*,” and style.

Most painters of the hothouse period have told stories with paint. It is natural and probably right for them to do so. But primitive art is as a rule good art, sometimes excellent art, and as a rule it is free from excessive descriptive qualities.

Architecture, the greatest and most useful of the arts, was the first to become a pure art expression. Painting and the decorative arts, on the other hand, have been in turn representative, or subjective according to the state of decay of the fruit of civilization. Painting has also assumed various characteristics due to the fact that it has not been independent for a thousand years.

It was at first in the service of religion and the church—to teach an untutored world the elements of creed. On the ruins

¹ A paper presented at the 15th Annual Convention of the American Federation of Arts, St. Louis, Mo., May, 1922.

of the old Roman world the Holy Byzantine painting arises, young, vigorous and highly subjective. During the Early Renaissance an endless procession of Madonnas testifies to the ecclesiastical bondage of art.

When the emotional Middle Ages give way to the intellectual Renaissance, art changes masters and we find it next in the service of kings and princes—a highly aristocratic art, reflecting generations of aristocratic breeding, still retaining elements of abstract beauty. It is, however, a descriptive art.

We are all too well familiar with the history of painting to need more than a mention of the kaleidoscopic changes after the French revolution—Classicism, Romanticism, Peasant painters, Realists, Landscape poets, Impressionists, Post impressionists and Futurists, not to forget frankly commercial art.

Up to Impressionism a good many educated people have been able to follow. But the vast majority stopped in artistic education and appreciation with Corot, those who did not stop with George Inness.

After Impressionism the whole modern art movement is not only misunderstood, but ridiculed, persecuted. People in other respects fairly intelligent have usually not the slightest perception of the aims of the modern artists.

"I don't know anything about art, but I know what I like," is heard from men who would be ashamed to confess similar ignorance of music or literature. A great stumbling block to appreciation is a misunderstanding of the very nature of painting. People have had from infancy an idiotic notion that the art of painting is some sort of competition with nature in creating an imitation of its likeness.

"Is not it natural," such is the supreme praise complacently bestowed, even though the painting may not possess one single artistic truth. For nature is one thing and art another. Art has nothing to do with things as they are, but as the artist interprets them. It never was the painter artist's intention to compete with the Creator and never will be.

Nature is infinitely beautiful. So is art; but neither is the other.

More and more the great question of the art world is: Shall it represent or shall it

express? Painting as a purely representative art is well exemplified in the well-known dead fish in the dining-room, yards of roses, enlarged portraits of venerable uncles, ordinary illustration.

"But," some one will say, "painting has always been a representative art." That is true and it will so remain to a certain extent. The modern artist only insists that his art shall not be judged merely because of its representative value.

So a large number of artists have suffered abuse, ridicule and starvation for an ideal. We are not speaking of the charlatans, of whom there are many, though they create but a ripple on the surface of art, but of the real, the honest artists, our great men who had to be endowed with a goodly amount of mental and moral courage to explore the unknown paths. Their ideal is to emancipate painting from the purely literary, moralizing, anecdotic burden, the story telling.

For the modern artist is no longer satisfied to paint things, incidents, and sentiment; he wants to paint his emotions. He cares little for mere-representation, little to imitate, more or less closely, nature. By tradition, the world has expected, is still expecting, him to be a photographer, archeologist, literateur and what not. No wonder this world gets a jolt when the post-impressionist painter rebels and claims to be nothing but an artist.

"Do we demand of the musician; dogs barking, cows mooing, hens cackling, boys swearing? Because these sounds do exist in nature, will an exact imitation of them be music?" So argues the modern painter, yet 95 per cent of even the educated, cultivated people maintain this and demand just that in the field of painting. It would, of course, be absurd to maintain that painting, the pictorial art of color, will not retain the qualities of resemblance to nature in an interpretive way. Most artists are now where the musical composer was seventy-five or a hundred years ago, and feel terribly daring if they introduce a little of the subjective quality in their landscapes.

About music most people are willing to be humble. If they cannot grasp musical form, they confess they do not understand. They realize there is a difference between the feelings of a musician for pure music and

that of a cheerful concert-goer for what music suggests. Unfortunately people are apt to be less modest about their powers to appreciate the art of color, though aesthetic appreciation is as rare or rarer in visual than in musical art. Every one believes that he can get all there is out of a picture. All that he cannot understand is called humbug. This is due to the prevalence of the representative element that makes every one so sure that he knows a good picture when he sees one. I have noticed that in architecture, pottery, textiles, etc.—all non-representative arts—people are willing to defer to those who have been blessed with a peculiar sensibility and schooled in the mysteries of taste.

Music freed itself from a vast amount of anecdotic ballast long ago, and now the audience hears and can enjoy orchestral music in its pure form, music that has ceased to be representative, where no words are needed, no naturalistic sounds are heard, where no subject is needed, but where one symphonic whole of sounds plays upon our emotions to give pure aesthetic joy.

All can enjoy a beautiful building without having any desire to alter it to conform to the likeness of something in the animal or vegetable world.

The scientist is allowed to experiment in strange and unknown fields. His findings are accepted; if challenged, he is at least given the consideration of sincerity and high motives and he is called a great and good man; but let the great man explore in the field of color and the chances are that he will be called a fraud or mentally diseased. Paintings that have been conceived from a new point of view or an unusual point of the old view have always aroused the ridicule and violent antagonism of the public who do not know and will make no effort to get informed what it is all about. For proof of this one need only refer to the violent language used in denunciation of painting and painter at an exhibition of modern art—"all modern art is vulgar, anarchistic, revolutionary, destructive."

Since this is so, why should artists with sound orthodox academic training care to do things that make them so unpopular, when treading the old paths would be so much easier? But, then, why great reformers, great idealists, great thinkers,

who are in advance of their own times? Art comes from the people, but great artists are head and shoulders above and ahead of the world. As almost always throughout history, so nowadays, nearly every great work of art is created not in conformity to, but against the prevailing popular taste.

Nearly every great artist is not chosen, but rejected by the public. It is indeed not the fault of the public that he survives in the struggle for existence.

Why should artists who after death have achieved such great fame as Delacroix, Courbet, Degas, Renoir, Cezanne—great men all—subject themselves during life to all this abuse and ridicule, poverty and sometimes actual persecution, when they could have floated downstream in all tranquillity under the applause of the multitude? What is the ideal that moved them to explore unknown worlds of art? What drawing power so great as to conquer desire for public acclaim, an acclaim which has invariably come after their death, and by the people who had by that time caught up with them.

The ideal they are trying to realize is to relieve painting of the barnacles of literature, illustration, anecdote, history, and make it a purer art of color; to express ideas and emotions rather than facts and sentiment. This attempt at emancipation began about a hundred years ago, and each step in the long chain has been ridiculed by a world that did not care to understand.

Most people place only an illustrative value on a picture, not knowing or caring that the illustrative value is merely incidental. Most people are content to ask the questions: "What story does this picture tell?" "Is it pretty or ugly?" "Are its historical or geological details correct?"

To this the modern artist answers, "Why drag in literature and archaeology or other sentimental considerations when dealing with painting? Surely there is something deeper than these surface values, something which may be expressed in paint and color alone and which owes nothing to the other arts. All art students aim to search for composition, organize volume and secure perfectly poised form. This has been more or less the aim of all great artists from earliest times, of Giotto, Rubens, and

Velasquez. These masters worked continually to attain form as an abstract force. The use of subject matter and technique of the pictures was the means to an end, never an end in itself, although the world at large confused the two; nor are the laymen the only ones who have confused the issue. Many artists also.

Delacroix was the first of the moderns to sense the dramatic possibilities of color. After him come the impressionists, who thought of nature as a series of planes of light. Their main contribution was to render the vibration of light. They broke up the planes into sensitive spots of pure or modified color and let the eye do the blending. They did not attempt depth in the aesthetic sense of the word. Nevertheless all the objects in their pictures are organized by the elements of light. They expressed nature in her lighter moods and were the greatest painters of light the world has ever known. Breaking away from the formula of the retrograde Classicists, they were not at first understood by the world. They were denounced as "enemies of art, who would soon die out." The amount of abuse they received staggers imagination, just because they dared experiment with something new.

"Hideous spectacle of human vanity straying towards dementia," "Defect of the eyes," "Cases of distorted vision," "Delight for opticians"—the torrent of abuse lasted fourteen years before tolerance was shown and the group accepted. Now 95 per cent of our artists in America are the true disciples of the French Impressionists.

What they endured was nothing as compared to the calumny endured by the man who, realizing the restrictions of the Impressionists, went deeper into the subtle science of color, and by its means achieved form as well as light. This was Cezanne. The Impressionists aimed at interpretation of nature's externals, Cezanne to interpret its solidity by means of color. Both succeeded gloriously. But such results were not attained without intense labor and profound thought. Cezanne was a man of the highest type of creative mind. His compelling impulse drove him out from dawn till dark in all weather and kept him at work feverishly until his death. His only regret was "that he had not had time to

perfect all his discoveries." Purely as a painter, he is one of the greatest the world has ever produced. What was the opinion of his contemporaries? He was called barbarous, vulgar, ignorant, yet his knowledge in literature as well as art was considerable. His pictures show complete organization.

The successors of the Impressionists, forgetting the examples of their early leaders, were by the rigid science of their own methods and rules for applying color rapidly forming an academical spirit of their own.

Then came Gauguin to shock them out of their tranquillity.

This strange man who harkened to the call of his primitive blood holds great fascination. He brought from the South Seas works of art glowing with a color not before attempted. He had captured a vision. He overthrew the precise and rather mechanical rules for applying color that had become a fetish with the Impressionists. Gauguin set aside representation and strove for a purely emotional rather than aesthetic interpretation of nature. His work met with no approval at first. People had hardly had time to recover from the shock of Impressionism and were not yet in a condition to accept a new leader. Disillusioned and cordially hating European life, Gauguin returned to his South Sea home to die.

And so the story unrolls. Others continue the search. Matisse, Picasso, Vlaminck, Derain, Friez, Marchand—all have been charlatans, fools, madmen.

By this time it is fairly clear that the trend of modern painting was towards the purely abstract, the subjective.

The late Cubists attempted to discard subject matter, but generally their motives could be recognized as based upon nature, not because they wished to, but because they did not know what else to substitute. To explain their compositions is not an easy task, but it is something like this: The mind in visualizing an absent form does not see it from one aspect alone, but envelops it, i. e., sees it from all around. Therefore to the Cubists that was the way to represent it on canvas—drawing the planes in straight lines. They thought that by so doing they could free their work from

the excessive illustrative obstacle. Their main, almost their only, contribution to art has been the abolition of the painter's slavery to nature. Cubism was not understood and had very little sympathy among laymen, art critics or most artists. The leaders of the movement have practically all abandoned it and are doing research work in new fields.

The Futurists' art is focused on portrayal of action—the actual movement, not merely the symbols of action. Whether they have succeeded any better than the Cubists is open to question. For instance, in a picture of a person setting forth on a journey, the Futurist paints by means of fleeting jerky lines, half-hidden profiles, bits of the garage, the car, gas tank, car trouble, also scraps of scenery along the way, half a bridge perhaps, muddy stretch of road, and other incidentals to suggest an automobile drive along the highway. This is mainly an art of suggestion. They think that the seemingly disordered composition of their paintings should bring the desired frame of mind to the spectator. Somewhat in the same manner as, for instance, Tschaikowsky's "1812 Overture" brings to the audience the impressions of the Napoleonic wars.

Futurism brings us to a still later movement in modern art—Synchronism. At first the Synchronists worked with natural forms, felt the need of organization, and portrayed form in three dimensions. They were naturally greatly denounced. The nudes appeared in a skin the pattern of a harlequin suit, still life as if seen through a prism. To this the Synchronist replied: "In order to get a strong emotion of force and weight, we are willing to sacrifice the lovely tints of flesh and the joy of colored pottery." But he recognized the justice of the criticism—so long as there was a semblance of natural form in the pictures, the public would naturally judge them by naturalistic standards, therefore "we will take the final step and paint wholly abstract pictures" without natural subject—art of color freed from every vestige of foreign substance. So they did—a Beethoven sonata in color so they thought.

There may be some, but I am not one of them, who can experience from a canvas such as I have just mentioned, that aesthetic pleasure which is the purest form of art

appreciation. Most of us are bewildered if not repelled; and it is perhaps only natural for the human temper to flare up when confronted with the unfamiliar. Yet when we swear and condemn, would we do so with such heat if we could only remember that to us does not belong the final verdict, and that posterity may laugh itself sick at our judgments. That the majority of the cultivated friends of art have come to appreciate and enjoy the Impressionists is shown by the respectable prices paid in recent years for their paintings once so ridiculed. The works of Cezanne are creeping into our great museums. After all, these men are the pioneers who have braved the ridicule and hatred of the world in order to work according to their spiritual urge. Time will tell.

Space will not allow further discussion of the theories and problems of Cubists, Futurists, Dadaists, Expressionists, Synchronists and all the other later "Ists." Suffice it to say that Cubism has been generally abandoned but has left much good behind. Synchronism seems to be in a blind alley, the complete elimination of subject is hardly possible in pictorial art, but will very probably succeed as a new and independent art in the clavilux, the color organ. Here the time element enters as in music, and the spectator can secure relief after the composition has been played.

Some of our artists are turning in despair to the glorious art of ancient China for inspiration.

There is no doubt that in the consistent hunt for the abstract there is also an evidence of a desire to return to primitive, even barbaric sources for inspiration. We see it in music and the other arts as well—themes from the Pacific, Indian, or negro are being incorporated in the modern classics. The same in the art of color, in some cases it has more than a barbaric twang.

So the meaning of modernism is simply that the art of color has shifted its balance away from the representative art towards the purer art form. At first glance this looks like a minor difference, but a closer examination reveals that it is of vital importance.

Modern art is an unconscious manifesta-

tion of something that is happening here and now, of which the vast majority of mankind seem hardly to be aware. For in spite of the fact that the artist is in advance of the people, in spite of the fact that he is not accepted by the majority, in some mysterious way he most thoroughly, although unconsciously, represents the period in which he lives, and he is also a prophet of the world to come.

Since it is a fact that the modernist's aim is toward the ideal of the abstract, to create emotion by means of an essentially new language, and since the abstract art has always flourished at the beginning, and not at the crest of a great epoch in civilization, it argues that modern art shows a discontent with present-day civilization. One cannot, of course, be certain of anything, but it seems to be a revolt against the ethical, intellectual, physical moderation—the great ideals that we have inherited from the Greeks through the Renaissance. It seems that emotion is supplanting intelligence, that there is a revolt against the present order of things, that the old world

is getting tired of the experiment of self-government and democracy.

How else shall we interpret the Fascisti, invisible governments, the growth of intolerance, love for autocracy, fanaticism, mysticism, anti-Darwinism? Are we acknowledging that the great industrial age is about over? That democracy is discredited? That slowly but surely we are returning to the ideals of the great thirteenth century with its autocracy, intolerance, emotion, intense religious fervor and its beautiful symbolic art?

Art is always prophetic. Whatever modern art is or is not it is not decadent, but it is a new, vigorous, powerful, sometimes vulgar force standing on the decay of an old-world order. It is primitive, barbaric, sometimes angry, so is a new age in its youth; therefore why despair of it?

I should be very sorry if any reader of this article has received the impression that it is a plea for Cubism, Futurism or any other "ism" in art or in life. It is only a plea for tolerance and sympathy for both the old and the new.



GIANT CACTI—SOUTHERN ARIZONA

OSCAR B. JACOBSON



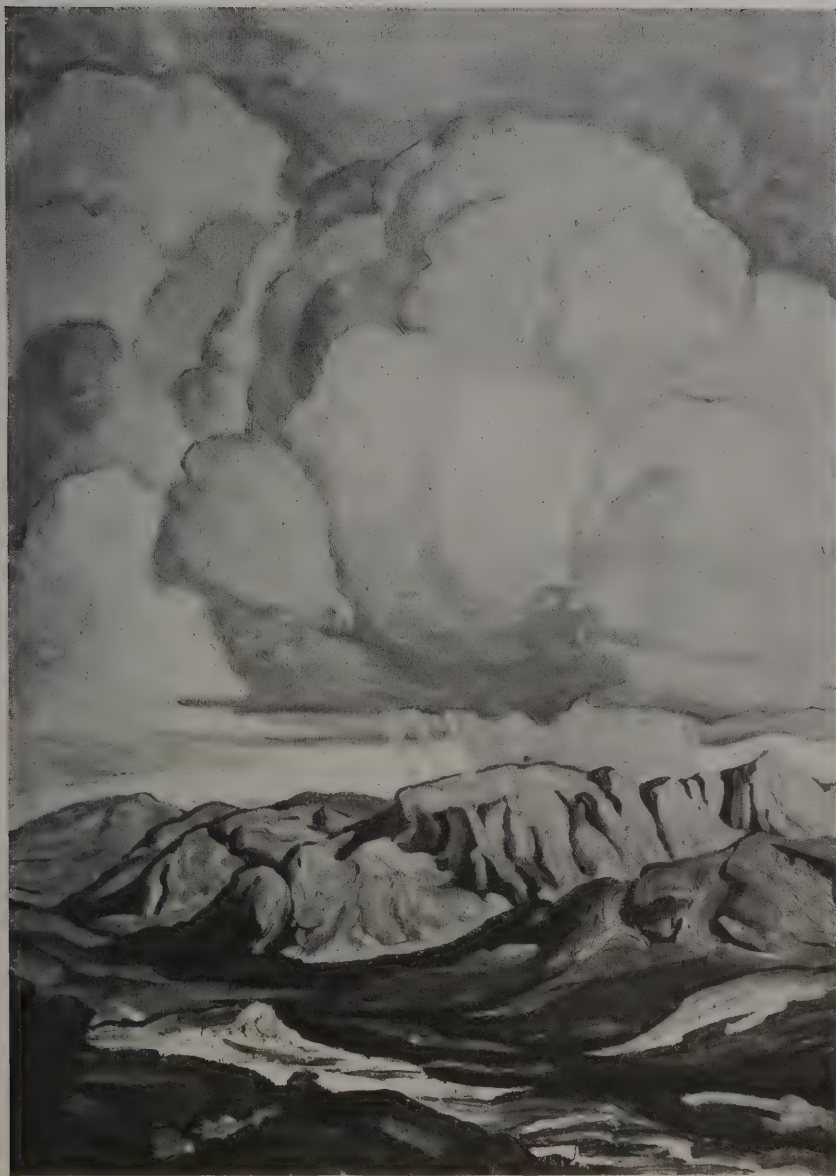
WHITE SHADOWS—AMONG THE NAVAJOS

A PAINTING BY
OSCAR B. JACOBSON



GARDEN OF ALLAH—ARIZONA NIGHT

A PAINTING BY
OSCAR B. JACOBSON



A DRAMA IN THE PAINTED DESERT—NORTHERN ARIZONA

A PAINTING BY
OSCAR B. JACOBSON



FOUNTAIN GROUP—RICE MEMORIAL PLAYFIELD

BY

ERNEST WISE KEYSER

AWARDED GOLD MEDAL

NEW YORK SOCIETY OF ARCHITECTS, 1923



THE CLEVELAND MUSEUM OF ART

WADE PARK

“MICHAEL, RUBENS, AND SOME MORE OF US”

IN THE CHILDREN'S MUSEUM, CLEVELAND

BY KATHERINE GIBSON

“DID Michael get that scholarship at that Drawin' School?”

Tony's eyes are bright with a question that obscures their blackness. He is peering over a crayon box on the desk at the Head of the Children's Museum. His feet beat a tick-tack of eagerness on the floor.

“Yes, he did, Tony, a three-year one from a charming young girl,” answered the Head, “and he goes to high school besides.”

“Guess I'll get one, too,” says Tony. “I'm ten now. Guess I'll go tomorrow.”

“You won't be allowed inside unless you wash your hands,” says the assistant, by way of being a “joy-killer.”

“Then I'll be an aeroplane driver instead,”

remarks Tony. Washing unenforced is not a part of Tony's curriculum.

“Michael worked in that Tack Factory and made two hundred dollars this summer too, didn't he? My brother he made fifty hundred dollars bein' a caddy on a golf course for gents. Guess I'll be a caddy. Guess I'll go tomorrow.”

“They won't have you unless you wash your hands, and neither will we.”

“Guess I'll go out in the park then and run them boats in the pond. I'm goin' to be a boat captain. Guess I'll go now.” Tony disappears.

“Maybe he'll get them wet by mistake,” remarks the young secretary comfortingly.

In a moment Ki (Hezekiah), six years old, bobs into the room.

"Good thing he's permanently dyed black—saves him trouble," observes the secretary.

Ki is black, polished and smooth and round as a licorice "nigger baby," the kind we used to get "three for five." And he is so beautifully molded. A little close-cropped head is well set on his vigorous neck. His muscular, short, bare legs are planted far apart. His toes wiggle with glee; eyes roll with it; low, gurgling, soft, little savage sounds are made in his modeled throat because of it. Ki is looking at "The Turtle Baby," a dark bronze fountain figure by Edith Barretto Stevens Parsons. The baby, about as tall, with its pedestal, as Ki is, standing on a globe which is supported by little turtles. A turtle completely downwards is held by the tail in each tight fist.

"Dot chile done stole them turkles—he done it, he sure mos' certunlee did," Ki remarked one day.

He did. And he's glad of it. Only Ki himself could be more expressive of delight than The Turtle Baby. Ki looks at the baby. He puts his hands into slits in his "pants" meant to be pockets, and rocks with mirth, back and forth like a pendulum whose works had been set in motion by Mark Twain in a moment of maddest fun. Ki doubles up and chokes. He can't hold his darky humor. It stretches him and makes him gasp and heave.

"The Turtle Baby always makes the children laugh, and Ki has always loved him, but what does possess the child now?" inquires the Head, a little alarmed at the struggle with amusement.

Ki spontaneously explains his joy, bubbling to himself, as his eye caressed the bronzed ark baby.

"Hello, dar. Hello dar, Mistah Turtle chile, ef you ain't a *black* boy, too."

Out of the lonely white crowd of children Ki had found a boon companion. In a flash his ragged cap is cockwise on the baby's head, over one ear. The Turtle Baby winked.

"So's you won't get no cold in you little ole' haid, chile."

Ki, like Kipling's Parsee, seems to feel that brown skin and a hat are all that is required. The Turtle Baby seems quite

content. Ki's own shining skin is plentifully exposed.

When the Head noticed The Turtle Baby laughing up at Ki from under the cap she left the room in haste. The assistant hesitated and stammered as she related the usual museum lore of, "do not touch," to Ki. She was secretly relieved not to have made too much impression. "And don't for anything tell the Curator of Decorative Arts," she begged. "He might take The Turtle Baby back to Gallery Eight when we do so want it down here."

Ki gives a lingering chuckle in the direction of "dat black boy," and disappears for a short time. When he returns he announces:

"Bin lookin' at Mistah Goage."

"At whom?"

"At Mistah Goage statute whats killin' dat grat big animal caterpillar wid his sword."

"What's he talking about?" signals the secretary.

"You mean a statue of Saint George, Ki, and it's a dragon he's killing, not a caterpillar animal."

"Yes, mam, Mistah *Saint* Goage—'cause he was such a good man killin' dat dragon caterpillar and helpin' de lady what de dragon caterpillar was a gwine to eat for his dinna."

Ki sits down at a table, pencil in hand, and begins to draw, mouthing a darky sing-song the while.

"Yes, mam, Mistah *Saint* Goage, he was a good man. He never stole no turkles like dat chile, no sah. He ain't never stole no lil' blue pencils, no mam. He ain't never stole none of Her's 'racers neither; and he ain't never gone scribble scrabble, scrabldy, scribe on a nice clean piece of paper what I done guve you tu draw wid Ki—." His voice is drowned in the busy hum of other childish voices.

The assistant's attention was diverted in the direction of a young Syrian, about fourteen. She was reading with complete absorption. Her hair is touseled, her coat half on, half off, a litter of crayons and paper is in front of her. She is oblivious. A rather weak book-end gives way under the strain of eager hands. Five books slam on the table; the end is perilously near the edge. The Syrian does not look up.

In a second Evelyn is on her feet. She

is lithe and fresh in a light gingham dress as a morning glory in the wind. She catches the book-end just in time, piles up the books, and puts them in place. The movement was instinctive, the Anglo-Saxon demand for order. Syria did not lift her head.

One sees long, hot stretches of desert sand. A dark native dreams in the purple-black shadow of a pillar, unheeding while an English officer in linen, blazing white in the sun, canters by. The officer must ride; the native still dreams. The Syrian girl does not shake back a luxuriant black lock that has slipped across her forehead. With sure, nervous little fingers Evelyn smooths her light brown bob and shakes out imaginary wrinkles in her dress before she allows her bright grey eyes to return to the story she is reading. All is quiet. Then *slam* go the books again. The black-eyed one does not wink. Evelyn stretches every inch of her ten-year-old self and again piles up the books.

Somewhere in the Malay Archipelago a native woman wraps herself in a verminous sorong and lies down to sleep in the dust of her hut. In Bombay a delicately bred English girl scrubs a floor of one of the operating rooms in St. George's hospital. Evelyn picks up the crayons and litter of paper. The Syrian girl gives her a smile, slow, and rich as preserved citron—but she does not move.

The next thing the assistant notices is Michael's red sweater at the door. He has grown much taller this summer. His head is in the air. He is lumbering and awkward as a mule colt, but not nearly as awkward as he used to be. He wears a collar now without thinking about it, and a tie. His hair is slicked back with the best of them. He is getting expressive. Driven by his overmastering interests, he talks. He is holding a recently made sketch, a Titian cupid, so soft, so round, clearly felt, delicately penciled. And Michael's hands are rough and nicked by the summer's work in the Tack Factory. Out of this growing boy, from this unformed foreigner, a sketch like that!

"Michael—if I could have it!"

"Oh, I'll make you a better. You just ought to see——." He is off on a sky-rocket trail of enthusiasm. Then:

"Maybe you like 'em, but my people



TURTLE BABY

EDITH B. PARSONS

CLEVELAND MUSEUM OF ART

don't. This morning my mother she burned all my drawings but this."

"Michael!"

"She—they—my father, too, says that fools want to get educated; smart people

work. They want me to go in a factory again."

The Head smiled. "I guess we know what you will do."

"Sure—they just has fits. Last night a man came to see my father. His boy, not as old as me, is getting seventy-five dollars a month at the factory. 'An' look at you—not one cent,' my father say. My mother she took a knife to me this morning."

"Michael!"

"But I'm too old for that now. Gee, they used to knock me up, crack me one, and I'd fall against the wall or on the floor. Didn't you used to see the way I used to look with cuts and bruises?"

"We did notice, Michael," said the assistant, who is sometimes foolish enough to think she knows a little about boys. "But we thought you had been fighting in school or somewhere."

"No, it was my father and mother—they foreigners over there are just savages. I have lost half my respect. I have to realize now I just live with those people. They are not my family. You remember how I used to hang my head and never look round when I first came here. It was 'cause I was so used to being hit I just didn't raise up my eyes. I guess plenty of artists had a worse time than me, though. But losin' those drawings—."

"Michael, you just keep all your drawings here. *We* won't burn them." The Head of the Children's Museum said little about his parents. She is wise in the ways of youth prone to feel misunderstood. She knows it will take a long consideration of the problem before Michael can be brought to an understanding of, and at the same time a loyalty towards, his parents. It will be a keenly difficult adjustment.

"How about Art School, Michael?"

"Swell. But I draws fast. I can't help it. I sees things and I just put 'em down like that"—a free swing of his arm. "The kids all tell me not to draw so fast, but I'm goin' to. Rubens was like me. He drew fast, too."

"That is true, Michael. How did you find it out?" questioned the Head.

"From lookin' so hard. I know all Rubens by heart—in that Seemann Catalogue and books in the Library. I know all about his life too, and Da Vinci and Raphael

and Velasquez, but most of all Rubens. I know he drew fast. You couldn't make the kind of lines he makes, *slow*."

"This summer, Michael," said the Head, "in the Kaiser Frederick Museum in Berlin, Mr. K— (artist and teacher) was looking at a Rubens, a marvellous, glowing thing, Venus and Adonis. Suddenly he got so excited he almost rose through the roof. He examined the picture and was sure it had been completed at one sitting. You are right, Michael—go to it."

"How did he ever find that out?" asked the assistant admiringly.

"As he says, by looking. He pours over Rubens' drawings by the hour. He is saving every cent he can to buy a Rubens book with colored illustrations. It costs six dollars, but he'll have to get it somehow. An interest like that must be taken when the tide is high. We can't afford to let it die down."

What Michael is doing with his drawing is remarkable, but what art is doing to Michael is more remarkable. Under that dominating power Michael is being shaped as truly and surely as Titian's cupids softly evolve from the end of his pencil, and more lastingly. Circumstances may be against him, other interests may present a diverting influence, but it certainly seems now that they will be of slight avail. Out of all the Tonys and Kis and Evelyns, Michael is marked. He cannot escape.

Another art association has been added to the already long list of those in our country. This was formed last summer in Marblehead, Massachusetts, and plans to hold a series of exhibitions of work by "Marbleheaders" and summer sojourners next season. Much enthusiasm has been aroused, as evidence of which sixty members, active and associate, enrolled before the first meeting, and through this new association a greater knowledge will be gained, generally, of the many arts and crafts represented in this little town. The following officers have been appointed: President, Mr. Orlando Rouland, the well-known artist; first vice-president, Mr. Luke Colbert; second vice-president, Frank G. Macomber; third vice-president, George Fabens; treasurer, Mr. Everett Paine, president of the Marblehead Bank; secretary, Mr. Lewis Doane.



MODEL FOR BUCHANAN MEMORIAL

HANS SCHÜLAR, Sculptor; W. G. BEECHER, Architect

THE BUCHANAN MEMORIAL

BY WILLIAM SENER RUSK

BY THE WILL of Mrs. Harriet Lane Johnston, the niece of President James Buchanan, and during his administration the "Lady of the White House," a bequest of \$100,000 was designated the "James Buchanan Monument Fund." This fund was left in the care of her trustees, Judge William A. Fisher of Baltimore, Calderon Carlisle and E. Francis Riggs of Washington, and General Lawrason Riggs of Baltimore. The last named is the sole survivor and is now the representative of the estate in carrying out the purpose of the bequest. The will further provided that the site for the memorial must be granted by Congress in Washington and that the gift must be accepted by July, 1918, the death of Mrs. Johnston having occurred in 1903.

As soon as feasible after the probation of the will the trustees met and decided to appoint a sculptor and architect to make designs for the memorial, rather than depend upon the results of a competition. Hans Schüler of Baltimore and William Gordon Beecher of Baltimore were chosen. In the preparation of the preliminary sketch J. B. Noel Wyatt, a veteran architect of Baltimore, served as adviser. When the sketch was agreed upon, the trustee, sculptor and architect met with the National Commission of Fine Arts in Washington, which gave approval of the choice of the artists by appointment rather than by competition and tentatively approved the plan for the memorial, subject to further consideration.

The commission suggested the southern, lower end of Meridian Hill Park as an appropriate site. Gradually the design advanced, in close cooperation with the commission, Mr. Herbert Adams especially giving the benefit of his experience to the younger sculptor, visiting him in his Baltimore studio, the better to study sympathetically the growing models.

Meanwhile in June, 1918, the matter of the site was taken up in Congress. The resolution setting aside a portion of Meridian Hill Park passed the House automatically. In the Senate, however, the senior representative from Massachusetts gave notice of a speech against the resolution, introduced by Senator Smith of Maryland. A non-partisan sectional debate followed in due time, in which Senator Lodge denounced the late President as disloyal because of his "great refusal." Senator Knox, from the President's home state, claimed that the only great refusal which could be meant was the refusal to start a civil war, a course followed by President Lincoln until the first shot was fired by the South. And so the oratory flowed, and the "bloody shirt" was wrung, and the resolution passed. It read:

"That the Chief of Engineers, United States Army, be, and he is hereby, authorized and directed to grant permission to the trustees designated in the will of Mrs. Harriet Lane Johnston for the erection of a memorial to James Buchanan, a former

President of the United States, on public grounds of the United States in the city of Washington, District of Columbia, in the southern portion of Meridian Hill Park, between Fifteenth, Sixteenth, W and Euclid streets northwest."

The development of the entire park is referred to in the Report of the Fine Arts Commission for 1919 as being carried out through congressional appropriation by the Officer in Charge of Public Buildings and Grounds. The setting for the new monument was designed by the same office in consultation with the architect of the memorial. The major part of the park is laid out on a much higher level than the southern end, reserved for the memorial. By the side of this higher part 16th Street runs far below, with elaborate, exotic apartments paralleling the park. The far northern end is marked by a simple concrete wall with niches. A long plot of deep grass, running for a block or more, is provided with croquet sets, and children at play give a happy, human touch. Between the upper and lower levels is a steep slope, where a Renaissance cascade is planned, and at the top of which Anna V. Hyatt's *Jean d'Arc* is gallantly "carrying on." The lower section of the park has Ximenes' colossal *Dante* set up already on the right-hand side. As W Street is reached, however, the level approaches that of the bounding 16th Street, and here the memorial is planned, its axis at right angles to that of the park as a whole. The park entrance on 16th Street near W will be at one end of this subordinate axis, the memorial at the other, a reflecting pool between, and perhaps a niche and sun-dial in the wall which marks the southern end of the park—suitable to the meditative character of the immediate surroundings, and appropriate to a park through which the meridian passes. Formal massing of trees will serve both as background for memorial and pool, and also as transition from the gay, Renaissance designs of the slope to the more restrained, Greek, thoughtful tone of the lower end. The fine view of official Washington gained as one wanders from the one level to the other, the ornate architecture in the neighborhood, both of which make the park one of the artistic centers of the new, northwest Washington, are features of the site.

As perhaps already indicated, the thought of all concerned with this memorial is that time is of little importance where art is concerned. While delays due to war and high prices have occurred, the executor and his artistic associates have aimed to set an example of happy cooperation, to make leisurely and thoughtful progress, to create an atmosphere in which enduring work can alone be produced. A striking proof of this desire is the structure which is set up in one of the stoneyards in Baltimore—a full-sized model of the entire memorial. When it is finished, the monument can be studied under similar conditions to those under which it will appear in Washington—not in the lighting of a studio, where at best proportions, scales, details, are sadly different from ones the spectator sees for generations to come. St. Gaudens used to set up full-sized models at Cornish. This following of an illustrious example seems a happy augury.

The sculptor's work on the memorial consists of three figures of heroic size—the central one against the die-block being a seated portrait figure of President Buchanan, set on a pedestal. At either end of the exedra, with profile view to the spectator, are the allegorical figures—"Diplomacy" to the left, "Law" to the right. The central figure will be of bronze, the two side figures in the same stone as the architecture. The architect has kept the design of background severely simple in its lines and chaste in its decorative details. A few dimensions may help visualize the monument and parking. The forecourt (at 16th Street) will be 100 feet by 350, the reflecting pool, 54 feet by 120. The length of the wall running along the back of the monument will be $76\frac{1}{2}$ feet, the returns 7 feet 3 inches, making 83 feet 9 inches for the entire base length. The depth including steps will be 28 feet, the height of this back wall 9 feet 9 inches. The die-block measures 22 feet 6 inches in height above the platform, and 15 in width. The platform is nearly 2 feet above the grade. The pedestal for the portrait figure is 4 feet 8 inches wide and 6 feet 7 inches deep. There are three steps to the platform and three more to the pedestal. The end pedestals are 3 feet 2 inches by 5 feet. A seat runs around the entire exedra. The photographs of the



ALLEGORICAL FIGURE, "LAW"

BUCHANAN MEMORIAL

HANS SCHÜLER, SCULPTOR

memorial, which we are generously allowed to publish before the completion of the monument, are from the full-sized model mentioned above. The plan of the southern end of the park is from the office of the Officer of Public Buildings and Grounds, Washington, and is reported to be substantially complete, although minor changes may still be made.

A word in conclusion about the sculptor and architect of this monument, which promises to be a notable addition to Washington's collection of fine monuments, is

appropriate. Hans Schüler is a native of Alsace, although he has lived in America since he was five years old. His student career included study at the Charcoal Club and the Rhinehart School of Sculpture in Baltimore. After a year in Paris under Verlet at the Academie Julien, in the course of which he won the Prix Honoraire, he was appointed Rhinehart Scholar and set to work in his own studio to produce the annual figure required of holders of the scholarship "Ariadne," now in the Walters Gallery, Baltimore, which won a Gold Medal at the

Salon of 1901; "Paradise Lost," which won a good place in the Salon of 1903, now in Peabody Collection, Baltimore; and "Memory," now in the Riggs lot in Greenmount Cemetery, Baltimore, were the result. The number of memorial figures from his studio has now grown large, perhaps the best known being "The Life of Man Is But the Turning of a Leaf" in Loudon Park Cemetery, Baltimore. The decorative realism of the funereal bronzes yields in Mr. Schüller's fine busts and portrait figures to an incisive modification of the realism, to the end that personality may be revealed and modelling simplified. The bust of Sir William Osler, at the Johns Hopkins University, or the recent General Smith for Wyman Park, Baltimore, will illustrate this interpretative, sculpturesque method. And

one must not forget the child figures with their delightful, *genre* charm—"Narcissus" "Little Girl with Doll," and others.

William Gordon Beecher has for some years collaborated with Baltimore sculptors—Schüler, Miller, Berge—in somewhat the same intimacy of purpose as White and St. Gaudens used to do. Few of the recent bronzes of mayors, generals, educators, have issued from the studios of these men without the severely simple die-blocks and pedestals of Mr. Beecher's design as the background. In rescuing the fine Tudor Franklin Street Church, Baltimore, from its Victorian varnish, red walls, and heavy chandeliers, again Mr. Beecher gave indication of the authentic feeling for restraint and simplicity which has marked all his architectural work thus far.



QUARRY AT BYRAM

DANIEL GARBER

AWARDED CARNEGIE \$500 PRIZE
WINTER EXHIBITION, NATIONAL ACADEMY OF DESIGN



MEMORIAL TO THEODORE CHICKERING WILLIAMS

EVELYN LONGMAN BATCHELDER

AWARDED THE ELIZABETH N. WATROUS MEDAL

CONTEMPORARY ART AND THE NATIONAL ACADEMY

THE Winter Exhibition of the National Academy of Design, which opened in the Fine Arts Building, 215 W. 57th Street, New York, on November 17, and continued until December 16, was an enlivening showing and one which to the open-minded could not have failed to give an impression of sprightly courage and real gift on the part of contemporary American painters.

It is rather the style to suggest that the Academy and its exhibitions are behind the times, but the few who were evidently treading in old paths and looking back over their shoulders were conspicuously out of place here among the many who were

apparently looking forward and seeking out new trails. Our eyes have become so accustomed, these days, to brilliant color that we take it as a matter of course and do not realize what progress has been made in this field of discovery until we compare the new with the old.

The art critic of the *New York Times* has referred to Louis Betts' prize picture, "Elizabeth Betts of Wortham," which occupied the place of honor, as seemingly painted for this particular spot, so admirably did it terminate the vista and grace the position. It is reproduced herewith as a frontispiece. On either side of this picture

hung winter pictures, the one by A. T. Hibbard, the other by Gardner Symons, both admirable works. Then a little to the right came Ernest L. Ipsen's charming interpretation of "Captain Taylor's Sister," a costume study of perhaps a hundred years

subject, unlovely in itself, but glorified by sunlight through a veil of mist.

Douglas Volk's admirable portrait of John Cotton Dana, the distinguished Librarian and Museum Director of Newark, was also to be found in the Vanderbilt Gallery.



MINGLED SHADOWS

CARL KRAFT

ago. Robert Vonnoh showed a beautiful nude—"Leah." Emil Carlsen contributed a masterly still-life study, "The Picture from Thibet," as usual, a reticent work, hiding by its simplicity the vast labor, skill and study which brought it forth. To Mrs. Marie Danforth Page was awarded the Isidor Medal for a double portrait study, "The Girls," and to Daniel Garber went the Carnegie Prize for "The Quarry at Byram," an amazingly beautiful interpretation of a

Occupying central positions on the side walls of this great gallery were an allegorical study of large proportions, "The Recessional," by Eugene Francis Savage, to which the second Altman Prize was awarded, and "Tanhauser," an imaginative, illustrative theme by Phillip L. Hale, also a large canvas. It is interesting to note that both of these paintings suggested the association of painting with music and also, possibly, poetry. C. C. Curran's "Embroidered



“THE GIRLS”

A PAINTING BY
MARIE DANFORTH PAGE

AWARDED THE ISIDOR MEDAL
WINTER EXHIBITION, NATIONAL ACADEMY OF DESIGN



RECESSIONAL

EUGENE SAVAGE

AWARDED THE ALTMAN \$500 PRIZE

WINTER EXHIBITION, NATIONAL ACADEMY OF DESIGN

Shawl" and "The Misty Valley," Gerrit Beneker's "A Fisherman of Truro," Harry W. Watrous' "The Breaking Storm," and Tom P. Barnett's "Lovers' Lane" were all notable exhibits. Redfield and Schofield,

Hobart Nichols, Lillian Genth, Paul King and John F. Folinsbee each made significant contributions, besides which special interest was attached to two paintings by Nicolai Fechin, whose art is essentially foreign but



ELIZABETH

MARY F. R. CLAY

AWARDED THE THOMAS R. PROCTOR PRIZE

of the sort which endures—brilliantly careless and amazingly clever, familiar for some years to those who have followed the international exhibitions in Pittsburgh.

The south and center galleries had assignments quite as worthy as those whose happy lot fell to the Vanderbilt Gallery. A feature of the first of these galleries were two groups of small pictures on screens, nicely arranged, pictures which could be purchased at from \$200 to \$300, but works by prominent artists and of a high standard.

Undoubtedly one of the most impressive and memorable pictures in this winter exhibition was Wayman Adams' painting of Mr. and Mrs. Joseph Pennell, silhouetted, or almost silhouetted, against the window in their Brooklyn hostelry, from which Mr.

Pennell has painted a series of well-known water colors and made many significant drawings. Mr. Adams pictured him standing to the left, Mrs. Pennell seated to the right with a book in her lap, and has interpreted both with extraordinary sympathy. Though he calls the picture "The Pennell's Brooklyn Window" it will always be primarily the Pennells themselves, and despite the fact that it is a very large canvas the subtlety of the treatment makes it pleasantly suggestive.

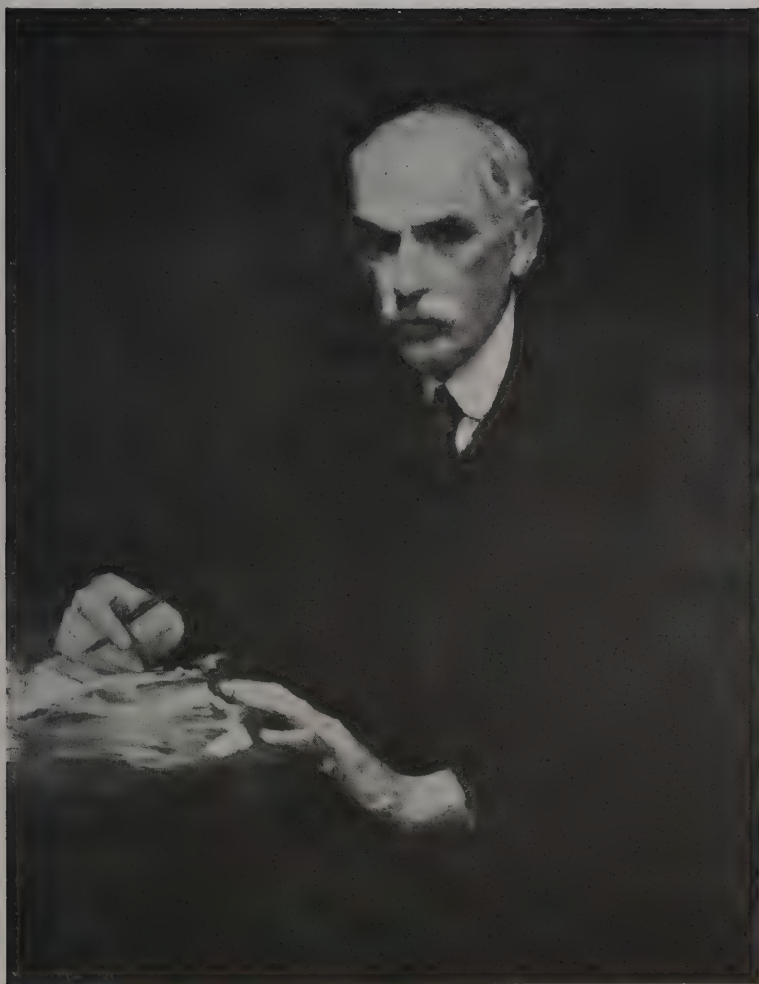
To one who gets pleasure out of pictures this exhibition offered much material for delight, and the writer's catalogue shows many markings indicative of works admired. The carping critic can always find reason for complaint, but the wonder is that in this



THE VINE

A STATUETTE BY
HARRIETT FRISHMUTH

AWARDED THE JULIA A. SHAW MEMORIAL PRIZE
WINTER EXHIBITION, NATIONAL ACADEMY OF DESIGN



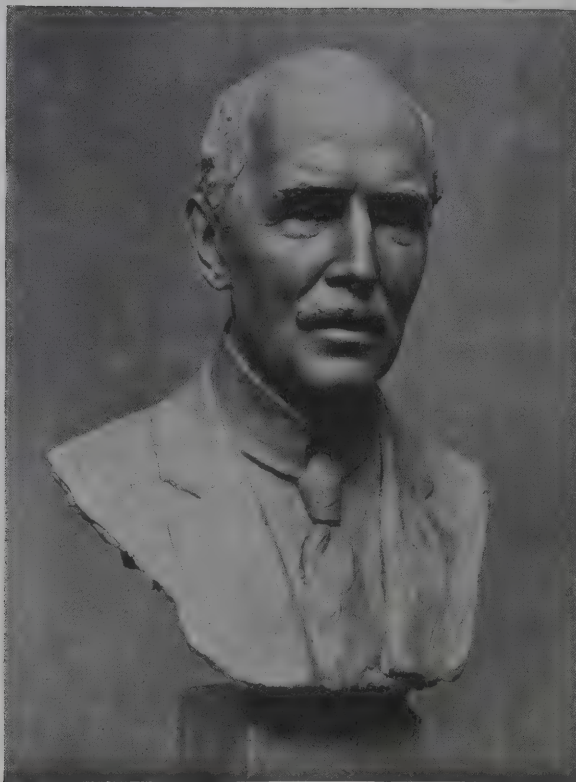
PORTRAIT OF JOHN COTTON DANA

DIRECTOR, NEWARK ART MUSEUM, AND LIBRARIAN, NEWARK PUBLIC LIBRARY

BY

DOUGLAS VOLK

SHOWN IN WINTER EXHIBITION, NATIONAL ACADEMY OF DESIGN



BUST OF DANIEL C. FRENCH MARGARET F. CRESSON
WINTER EXHIBITION, NATIONAL ACADEMY OF DESIGN

busy world of today, when so much clamors for attention and the pace is so swift, so many give their time, their thought and their lives to an effort to interpret sheer beauty—beauty of a distinctly virile sort.

There was a good sprinkling of sculpture in this exhibition, and some of it was of admirable quality, but sculpture for some reason rarely shows to its best as an adjunct of painting; it needs architectural setting or the greenery of the garden. However, Margaret French Cresson's portrait of her father, Daniel Chester French, caught and held, by its suavity of expression and semi-classic beauty of modeling, the attention of the passer-by; Leo Friedlander's portrait of Darcey F. Gordon was awarded the Barnett Prize for merit, and to Harriet W. Frishmuth's gracefully designed and executed figure, "The Vine," the Julia A. Shaw Memorial Prize was given. Emil

Fuchs showed the head of a young woman, "A Modern Juno," well named. There was a "Hound with Pups," by Eli Harvey, a composition entitled "Rain," by Sally James Farnum, and a "Russian Dancer" in wood, by Alexander Blazys of noteworthy interest.

Again, one room, the so-called "Academy Room," was given up to graphic arts—drawings, etchings, engravings, and prints—in the catalogue of which one finds the names of Clifford Adams, Joseph Pennell, William Meyerowitz, Chauncey Ryder, Alfred Hutton, E. T. Hurley, Ernest D. Roth, John Taylor Arms, Charles Warren Eaton, and a score of others equally well known.

The exhibition comprised in all five hundred and eighty-two exhibits, of which number three hundred and eighty-six were by non-members.



NORMANDY BAY

WALTER J. PHILLIPS

WOOD BLOCK PRINT

WALTER J. PHILLIPS, BLOCK PRINTER

BY EDNA GEARHART

WALTER J. PHILLIPS, of Winnipeg, Canada, is conceded to be the foremost block printer of that small, but delightful, group of Canadian print makers. Through the sympathetic medium of his block prints he has interpreted the charm of peaceful Saskatchewan, and the colorful lure of the enigmatical northern prairies. An informal exhibition in the studio of a group of Mr. Phillips' color block prints is a genuine pleasure, not merely because of the technical approval or aesthetic response they evoke, but particularly because they are provocative of varied discussion and ardent prediction. Their appeal stimulates the immediate interest of both the coldly impersonal technician, and the intelligent, beauty-loving but inarticulate proletariat.

There is one exquisite little block called "Sunshine," showing the blue, violet shadows of dun-colored, bare trees on snow-covered slopes; alluringly rhythmic in its repetition of lines, and restful in its restrained areas of color, vibrant with the tang of sunny cold.

The theme of "Gloaming" is a canoe slowly paddled, in a blue dusk, through the floating stillness of water-lily pads. It is unusual with its high bank and absence of sky and is an extraordinarily lovely thing but for one jarring note—the dull red of the canoe, too strong and harsh for the cool, subtle harmony of the rest of the picture. If he will print this with a more restrained and related hue in the boat, it will be a very choice print, as well as a very popular one.

In "Winnipeg River at Minak" the interest centers in a tumultuous summer cloud boiling up from a cool, low, curving river bank into a high, clear sky; the simple blue-green harmony, the rendition of the cloud, and the gradation of the sky tone are reminiscent of Japanese influence, although in no way an imitation.

"Morning" and the "Island" are two charming interpretations of one of his favorite subjects: a little wooded island in a calm, unruffled lake, vibrating in a decorative pattern of evening reflections.

"Evening" and "Golden Hour" have practically the same setting as the two just mentioned, but the interest in these lies, in each case, in a branch of a nearby tree swinging and swaying in audacious piquancy across the composition. They are excellent in drawing, unique and original in arrangement, and withal very spontaneous.

"Normandy Bay" and "Winter" are two compositions based fundamentally on the same line structure: a straight tree rising in the immediate foreground, crossing, and in opposition to the pronounced low horizon line and the repeating lines of the land formation; but the color harmony and the theme are entirely different and represent the two extremes—or two pronounced styles—of Phillips' work. In "Normandy Bay" a delicately leaved aspen springs blithely up from a flowery river bank, across the glowing effulgence of splendidly piled storm clouds withdrawing to the horizon from a fresh, rain-washed sky. There is a vitality and exuberance about the design that is sustained throughout—in the fine lines of the tree and the clouds, in the well-related and balanced masses of the clouds and shore, and, to a certain extent, in the daring range of color: the orange hues intensified by the subordinate blue-greens of the grass, and the dulled purples of the clouds in shadow. But in this, as in the canoe in "Gloaming," the red is too pronounced in itself, and also as an undertone in the purples and blues. In "Winter" two leafless trees rise from the base line of the picture and carry one's wistful gaze across the quiescent and neutralized brown slopes, scantily covered with early snow, to a pale cold moon lost in a misty sky. The treatment is sincere,

yet restrained with exquisite refinement: a deliberately limited palette of soft, light brown, white, and a suggestion of dulled blue, made lyrical by a little evanescent glow of a patch of lingering autumn leaves. It is done in flat tones, with utter simplicity of line and pattern: true art in feeling and technique.

In every print one feels his poesy, his lilting music, his sensitiveness to the spirit of the theme. I asked a friend who loves good things, but who has had no art training, how Phillips' prints affected her. She had never seen them before; she looked with quickening fervor from one to another, and then sighed rapturously, "They inspire me just as do the first fresh days of spring."

Mr. Phillips' art education was in England, at the Birmingham School of Art. From 1910 he exhibited as a water colorist at most of the English exhibitions. His artistic appreciation was broadened by his practical experiences in designing posters, making illustrations, and teaching art, until 1913, when he came to Canada. Then he began his experiments with etching and bought a press and "strove to correct his composition." As one talks with Mr. Phillips one is impressed, not with his pride in his successes, but with his unfailing realization of the need for improvement. He is so unsparingly honest with himself, without discouragement or pessimism; so generous in his admiration of and deference to the masters of print making, without envy or reluctance. After a time he gave up etching and turned again to color. Mr. Phillips says of this: "On the prairie in Canada, one is driven to the study of color. I find the prairie landscape very monotonous, devoid *per se* of interest, but most enchanting at times when glorified perhaps by the sun, or some other adventitious effect of color."

Of his first efforts in wood blocks in color, he said, "A short article in *The Studio*, by Allan Seaby, first turned my attention to wood block printing and its possibilities. I studied the Japanese art at this time, as of course I studied anything pertaining to the art. But I could find no literature to help me. I had to grope in the dark. It was great fun. The first impression—it was the "Winter" print—was an occasion of joy. I felt as exalted as Benvenuto



EVENING

WALTER J. PHILLIPS

WOOD BLOCK PRINT

when he had cast his Perseus, and quite as unctuous. My tools were effective, if a little more clumsy than those I use now. My baren is home made, and I like it better than the Japanese baren which I have tried."

This spirit of fun, these occasions of joy, one feels—as one studied his prints—are characteristic of Mr. Phillips' attitude toward life, and toward his prints in particular, as the finest expressions of his joy in life. There is a buoyancy and spontaneity about his work that is the veritable spirit of youth; not so much a youth in actual number of years as a perennial youth of hope, ambition, effort, fresh enthusiasm and unwearied vision. Unquestionably he has before him a rarely successful future. Though he has done fine things and is an artist of merit and distinction now, he is as yet but feeling his way. It will be a fascinating privilege, in the fertile years to come, to watch the strengthening and refining of his versatile and brilliant blocks. With increasing maturity of judgment there will also be more imagination and symbolism, as well as more consideration for pure design. I would take exception to his rather dubious use of red, as a definite hue in the pattern and also as an undertone, as in the case of the canoe and the storm

clouds I referred to and to a lesser extent in some of the other prints. Perhaps this is due merely to an unfortunate choice of a certain pigment. In a few of his prints, such as that very striking and original composition, "Long Bay," with the bulwark of the great, mossy boulder in the foreground, and more especially in "Two Lakes" and "Lake Lilies" with the child's head in a setting of pond lilies, there is a lack of subordination in pattern, a superfluity of detail, a confusion of unimportant lines that detract from the charm, and vaguely irritate. He is most happy and successful in those prints where he appreciates most fully the value of contrasting plain areas made trenchant and appealing by gradation of tone or careful selection of the significant. "Sunshine" and "Winter" especially illustrate the beauty of this restraint.

One cannot help but be delighted with Mr. Phillips' modesty—his sincerity. It is rather a relief to meet a successful young artist who does not bombastically, with painfully serious smugness, refer to his periods or epochs of development as though they were as important as the Paleozoic or the Cenozoic or the Iron Age. He has too keen a sense of humor for that. There is no artificiality or affectation in his creed of art, or in its expression in color prints.



WINNIPEG RIVER AT MINAK W. J. PHILLIPS

WOOD BLOCK PRINT

Mr. Phillips has done most of his prints in water color on unsized paper, but now is using powder color and starch paste. Personally, I rather like the unsized paper, because of its texture and quality. He belongs to the school of those who use color with little or no outline. His key block is not obvious.

Mr. Phillips has been honored with membership in The Canadian Royal Academy, as an Associate Painter; The Society of Graver-Printers in Color, London, England;

and The Society of Canadian Painter-Etchers. His prints have been exhibited in many places in Europe with the London Society's work. In America they have been shown by the Print Makers Society of California, of which also he is a specially valued member, and in the traveling exhibits of the American Federation of Arts.

Of him we can truly say, as was said of that enthusiastic and sincere master and prophet, Hokusai, "He is an honest artist and true."



THE RACE

RAMON DE ZUBIAURRE

RAMON AND VALENTIN DE ZUBIAURRE¹

BY LEÓNCE BÉNÉDITE

Director, Luxembourg Museum

THE NEW Museum of the Jeu de Paume, which has been annexed to the Museum of the Luxembourg, was opened recently. The inspiration that prompted its creation was a fortunate one, because it will allow the public to become acquainted with the important foreign series of our

national collections which have been gathered there. This museum presents a small group, rather modest, it is true, but very significant of the contemporary Spanish School.

This school certainly deserves our attention and our sympathy; for, in the midst of

¹Reprint from the catalogues of the Zubiaurre Exhibition held in the Galeries Georges Petit Paris, and from November 17 to December 31, 1923, in the Carnegie Institute, Pittsburgh.

and in spite of the mercenary spirit which throws its fatal influences on certain productions of art in Spain as well as in other countries, it has brought forth several fine painters. Should it count but one in the very exceptional personality of Zuloaga, it should be worthy of our most eager interest.

But this school has not closed its record only with registering in its annals a few glorious names. No, this interesting renaissance of Spanish Art has not stopped its course; and Zuloaga, Sorolla, Bilbao, d'Anglada, de Sert and de Rusinol have followers. There is already a second generation of young painters who aspire to follow the paths paved by their illustrious elders; and at their head, one could not fail to place—one has already placed—the two brothers Valentin and Ramón de Zubiaurre.

These painters are not unknown to us, and I do not speak of them as strangers. They have already acquired a wide reputation in Europe and even in America; and their work has been exhibited in the principal museums of the world. In France, we have enjoyed their paintings several times in our salons. They gave us a general exhibition of their works in 1914 at the annual Salon of the Orientalists, and four or five years ago we saw them splendidly represented at the Exhibition of Spanish Art held in the Petit Palais.

The characteristic feature in the art of the two brothers is the essentially Spanish touch and atmosphere they give to their paintings. In fact, they are—like all true Spanish painters, at least in the modern school—of Basque origin. Indeed, the art movement seems to be concentrated especially in the Basque province and in Catalonia. They were born in the village of Garay, in the province of Biscay not very far from the province of Guipuzcoa, the native country of Zuloaga and of d'Eibar. On both sides of their ancestry, they descend from old Basque families very much attached—as may be detected in the art of the two brothers—to their native place, so picturesque, so quaint with its primitive customs. They passed the days of their childhood amidst surroundings where everything would tend to open their young minds to art and to things of art, a fact which will not surprise us, considering that these Basque populations, like our people in Brittany,

are in the highest degree imaginative and religious, and blend a strong mysticism with a poetical exaltation forming eminently sensitive souls.

Mr. de Zubiaurre, the father, was a true and wonderful artist, but in the realm of music. He died in 1914, at the end of a long and brilliant career. He made his debut as a singer in the Cathedral of Bilbao when eight years old, and at the age of fifteen he was organist in a parish church. After several years of unsettled life, he came to America, where so many Basques emigrate each year. He soon returned to Spain, resumed his musical studies, sojourned consecutively in Rome and Paris, Belgium and Germany, and finally was appointed Director of the Royal Chapel and professor at the Conservatory of Madrid. A little later he was elected a member of the Academy of Fine Arts and has left a religious musical work, important and greatly appreciated.

Such environment was favorable to the development of young artists. But by a cruel irony of fate the two brothers, Valentin and Ramón, the younger by three years, were born deaf.

Would it seem paradoxical to think that the state of isolation created by such sorrowful circumstances, instead of being an obstacle to the vocation of the young men, was a great factor in determining their career? Was not the obligation in which they had to express themselves by signs, by pictures, by graphic forms, the very incentive that was to develop in them the art of drawing? It is a well-known fact that when quite a young child Valentin kept his eyes wide open, in apparent glee upon all forms of life, and tried to reproduce them with an originality and a humorous touch which excited the admiration of all the family. Following such an example, Ramón, as soon as he could hold a pencil, began to draw. These childish efforts showed real predestination as if Providence had chosen to guide their destinies into paths where fate would not prove hostile, but on the contrary make a cruel misfortune an instrument of happiness. They were encouraged by their parents, who tried to give them all possible opportunities for developing their native gifts, by sending them to a local school and later to the School of Fine Arts



IN THE HARBOR OF ONDARROA RAMON DE ZUBIAURRE



A HOLIDAY

VALENTIN DE ZUBIAURRE

in Madrid, where they soon attracted the attention of all and won their first laurels.

About that time their watchful and vigilant mother took them to Paris, where they remained for a long time. Later, they

which, in the days of their childhood had inspired them with thoughts they could not express, took hold of their imagination, awoke in their minds a powerful interest, and created for them an attraction which



"MARI-TERE"

VALENTIN DE ZUBIAURRE

traveled through Europe, visiting museums, studying with great enthusiasm the old masters, admiring the modern painters and falling deeply in love with the representatives of our French School.

Then, having returned to Spain, they devoted themselves to work, following in each other's steps; and in spite of three years' difference in age, they resembled each other so much that they were often thought to be twin brothers. On their return to their native land, they were immediately impressed by the quaint charm of their own country. These types, these landscapes, all these well-remembered things

was so much the greater from the fact that they had reached the plenitude of their talent and could express their feelings eloquently with the virile and vivacious strokes of the brush.

Their plans were soon made: they would give a living picture of the customs of the Basque race, proud, naive, simple, energetic, and honest; they would render in their paintings its mysticism, its legendary folklore, its ancestral traditions; they would depict these types in their simple every-day life so local, so exclusive, so restricted from exterior influences, flocking to their village fairs, to their rustic dances, to their religious



YOUNG FISHER FOLK

RAMON DE ZUBIAURRE

pilgrimages. And at the same time, the young artists tried to give them the appropriate background, the pretty valleys nestling at the foot of the giant rocks that crown the Pyrenees, the sloping and verdant fields strewn here and there with white cottages, the picturesque nooks of this country caught between the ocean and the mountains, over which floats perpetually a grey mist veiling all nature with melancholy.

Valentin has interpreted especially the life and manners of the mountain folk, limiting himself to the patriarchal village of Garay. He has painted many different types: elderly women with the typical and peculiarly cornered headgear; old peasants with strongly marked features, as if they had been carved from the heart of an oak; young girls with clear and liquid eyes; handsome and bold-looking youths with their tawny skins, showing the suppleness of their muscles; and exaggerated and grotesque

figures of which Spain seems to be the motherland and which Zuloaga and his great predecessors have already made famous—dwarfs, idiots, beggars. The subjects of these first productions influenced Valentin to imitate Zuloaga, for whom he felt a grateful admiration; then his fancy strayed towards Castilla, the very center and prototype of old Spain. Strange to say, Valentin was seen one day in Brittany, searching for some parental link between the old French province and his Spanish Biscay, gazing at her with the grave and somewhat "farouche" expression of the Spaniard.

Valentin at first inevitably followed Zuloaga in his technique as well as in the choice of his subjects. Thus does the disciple for some time generally recall the master. But, little by little, the inspiration became more personal, showed less style and more simplicity, finally acquiring a complete individuality. He began to like

symphonies in blue with which he illuminated different parts of his landscapes, whereas Zuloaga uses this color only in the skies. His modern knight-errants, especially his "Espatadantzaris" who syncopate their heroic and geometric dances with the cadence of sabres and batons, disclose in the young painter a complete estrangement from the early and most beneficial influence of the master.

If Valentin has devoted his talent to the mountain folk, Ramón has preferred to paint sailor types; he has tried to render the intrepidity of these heroic men in their constant struggle with the treacherous waves. And these productions recall to our minds the valiant lives of our sailors in Brittany whom Lucien Simon and Cottet have made forever famous. His most characteristic picture is a large canvas, "Rameurs, vainqueurs d'Ondarroa" (The Rowers, the Ondarroa Victors). The rowers, with their oars almost erect in their hands, are truly splendid. It may be seen now at the Museum of the Luxembourg, just opposite two other canvases by his brother Valentin, "The Marker" and "Victims of the Sea."

The two brothers never have been known to exhibit their works separately. They have made it a point always to walk side by side, and at the same pace. However, these two so-called twins differ widely in temperament and disposition. Their respec-

tive works mark this dissimilitude. Valentin would evidently follow the old masters, especially Greco. He has a gravity of manner and of expression which bespeak serious thoughts. He remains pensive, scrutinizing faces, trying to grasp and depict their inner lives. He is, more than his brother, pervaded with the somewhat austere atmosphere often found in Castilian Art. His brush gives strong contrasts and deep impressions. On the contrary, Ramón loves life, the joyous, throbbing, triumphant life which palpitates on the boundless horizons of the seas. His coloring is more ardent, more glowing. He shows decided preference for golden and orange hues.

These two young painters, have entered their careers with sincerity, with simplicity, deeply imbued with the feeling of the picturesque and exotic grandeur of Spain. Both retain our sympathies, stirring our souls with the same emotional intensity which they have themselves displayed in picturing for us familiar, touching, humble types caught in the attitude of life under exceptional aspects. They are the very representative painters of their country, of their race; their art translates faithfully their whole moral characteristics. Good painters, true Spaniards, they continue worthily, like their illustrious elder Zuloaga, the fine and vigorous lineage of the Spanish School.

"THE SPIRIT OF THE GARDEN"

A REVIEW

TO SPEAK of gardens is, as a rule, to become effusive. There is magic even in the name, but in Martha Brookes Hutcheson's book, "The Spirit of the Garden," recently published by the Atlantic Monthly Press, we have a treatment of the subject which is at the same time idealistic and sound.

Mrs. Hutcheson before her marriage was a practising landscape architect, and gardens present to her an opportunity for artistic

expression of the finest sort. In her book she deals with garden art comprehensively, yet with great brevity. She gets at the bottom of things; she reduces great principles to simple axioms; she interprets accepted theories so that all can understand and put them in practice. In an introduction Ernest Peioxto, painter, illustrator and author, calls attention to and writes in praise of the restrained tone and sober spirit of the book, "so free from the exuber-

¹ "The Spirit of the Garden," by Martha Brookes Hutcheson. With an Introduction by Ernest Peioxto. Publishers, Atlantic Monthly Press, Boston. Price, \$8.50.



Copyright by Martha Brookes Hutcheson.

MAUDESLEIGH

UNDER THE PERGOLA IN THE UPPER GARDEN. ILLUSTRATING PICTURESQUE POSSIBILITIES OF AN ARBOR AND ITS USE AS A LINK BETWEEN ARCHITECTURE AND THE GREEN WORLD. (*"The Spirit of the Garden."*)

ance of many garden books," and shows how the writer has skillfully brought out the interrelation of the arts of landscape gardening, architecture and sculpture. Mrs. Hutcheson herself says that "the keener insight becomes in the tastes and perceptions of property-owners in general, the greater will be the understanding of the need for fine planting, the realization of which is as yet very new in this country."

The first chapter treats of the flower garden generally and historically and then definitely. "First of all," she says, "the size and type of a garden are of great consequence in its relation not only to the style of a house but to its importance as a dwelling." The elaborate house invites formal treatment, a garden at a distance, whereas the intimate home favors informality and a garden close at hand. The second important detail is set down as the main line of approach, that line which connects the garden with the house, for thus it is brought into the very make-up of the house itself.

Mrs. Hutcheson tells us what to avoid; for instance, flower beds on a lawn, "like a gay rug placed at random." Then comes a third important detail in garden making—the opportunity of going from scheme to scheme. This involves sometimes the creation of an architectural note, a gateway or the like. Other details of importance are the preservation and adaptation of the garden to the natural lay of the land, the use of green for backgrounds and balance, and finally, when all is ready, "the gay and God-given expression of exquisite sprightliness and variety—the flowers."

The second chapter dwells wisely on the importance of axis. Excellent examples are given to force upon the reader the significance of this truth.

The third is in the use of the hedge—"that formality of green growth most nearly related to architecture." Here Mrs. Hutcheson reminds the reader that "the great note of all the famous villas of Italy—so wonderful in their outline and proportion that no



UNDERCLIFF

"THE SAME AXIS AS THAT SHOWN IN THE PLANTED GARDEN, BELOW. THE GRADE IN EXCAVATION WAS LOWERED EIGHTEEN FEET AT THE END OF THE GARDEN, THROUGH THE FORMATION OF THE 'STERN AND ROCK-BOUND COAST' OF THE NORTH SHORE. THE ARBOR, AS SEEN BELOW, WAS USED AS A LOGICAL TERMINATION AND DISGUISE OF THE NECESSARILY AUSTERE RETAINING-WALL."



UNDERCLIFF

"AXIS OF THE GARDEN SEEN THROUGH ENTIRE LENGTH OF THE HOUSE, AND CENTERING ON THE BREAKFAST-ROOM TABLE. THE DROP IN LEVEL BETWEEN THE TERRACE AND THE GARDEN-TURF IS BUT SIX INCHES AND COVERED BY ONE STEP, BUT THIS GIVES A DISTINCT IMPRESSION OF DEMARCATATION BETWEEN THE GARDEN AND ITS SURROUNDINGS"

flowers are needed to make them gardens—is the perfect harmony of idea between the architectural details of steps, pools and pathways and the walls formed by hedges.” “The hedge,” she says, “is an accent first and foremost, and its purpose is either a background or a barrier.”

The chapter on Arbors and Gateways is an elaboration of the suggestion of the desirability of architectural features, an arbor to be classed as of the same type of importance as the hedge. Here she goes into details, advising what plants and shrubs best lend themselves to such use.

Finally we have chapters on “Green-houses” and “Water in the Garden”—two problems which the amateur gardener hesitates to attack, and yet apparently if approached from the right angle do not present insurmountable difficulties.

Accompanying the text and outnumbering it by many pages are beautiful full and half-page illustrations of examples in Europe and in the United States of gardens, stately and simple, all illustrating the cardinal features of garden making which the author has stressed. A number of these illustrations are progress pictures showing the land before cultivation and planting, and later. Because such pictures could best be secured of examples developed under Mrs. Hutcheson’s charge, quite a number are of gardens which she herself has planned, and in their beauty and artistic quality testify to her skill and the soundness of her knowledge. Referring to this book, which stresses so ably garden making as an art, a most distinguished landscape architect has said that it should go far to recall to those of the profession the fact that the making of gardens is not merely a matter of soils and planting but the work of artists, and as such to be practised with a sense both of opportunity and responsibility.

It is quite natural to think of the painter as an artist, because he creates pictures with pigment, but is not the landscape architect doing precisely the same thing with living pigments? Furthermore, whereas the painter interprets what he sees, the landscape architect makes a picture which his imagination has created, and sometimes he has to wait years for realization, the end which he has foreseen. To the uninitiated there is really magic in such art, that magic which

causes the barren desert “to blossom as the rose.” To garden makers, exalted and simple, a great debt of gratitude is owed for the beauty which through this medium is added to the world.

It is encouraging to read in Mrs. Hutcheson’s foreword that there is an ever-widening group of such men and women who are “quite alive to a finer standard in planting, and who have an increasing desire for better gardens; a small minority not yet satisfied with their accomplishments but because of this dissatisfaction and the vision of a possible broader achievement, set apart from the general average ‘who know not that they know not.’” It is this fine minority that are helping the landscape architects to put into effect their visions, to “dream true,” and the lovers of Nature and art to come into closer contact with and to better understand the real spirit of the garden.

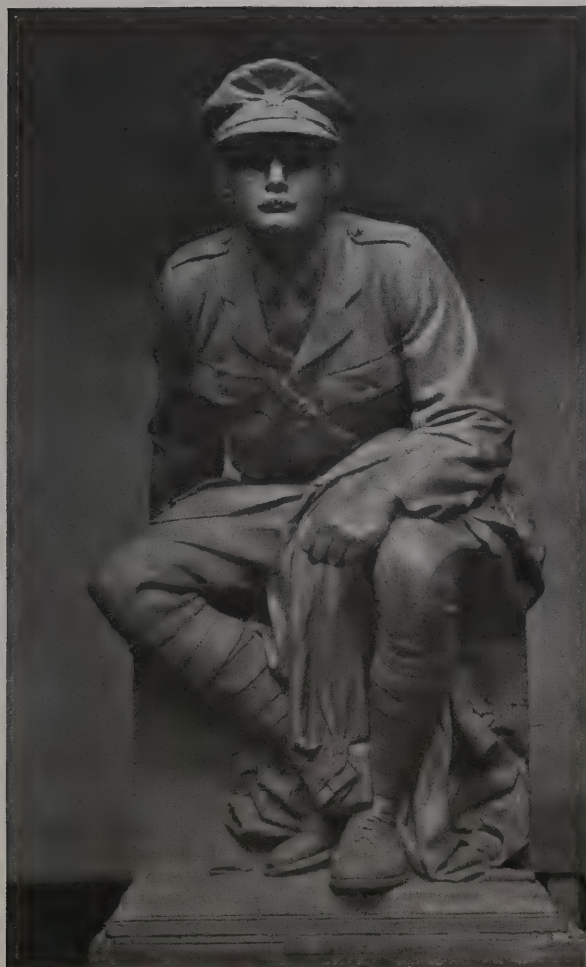
L. M.

The Albright Art Gallery of Buffalo, N. Y., held during December three special exhibitions of paintings by well-known artists—two one-man exhibitions by Arthur B. Davies and Leon Gaspard, respectively, and a joint exhibition of works by Jonas Lie, Daniel Garber and Frederick J. Waugh.

The Master Institute of United Arts and Corona Mundi announce the foundation of the Roerich Museum, as a gift to the people. This museum, which will contain several hundred paintings by Nicholas Roerich, was founded on November 17, 1923, and will be opened to the public on March 24, 1924.

The Art Committee of the Boston Art Club, the chairman of which is Mr. Horley Perkins, art critic of the *Boston Transcript*, held during November an exhibition of stained glass, cartoons and drawings by Charles J. Connick, and during December an exhibition of paintings by Ambrose Webster and Oliver Chaffee.

The Worcester Art Museum has added its name to the list of similar institutions which now include free orchestral concerts among their regular yearly activities. On December 2 such a concert was given at the Museum by the Boston Orchestral Players, whose director and first violinist is Mr. W. E. Loud.



THE VOLUNTEER

R. TAIT McKENZIE

ALMONTE, ONTARIO, CANADA

A NOTABLE WAR MEMORIAL

DR. R. TAIT McKENZIE, of Philadelphia, the sculptor of the Guy Drummond Memorial and the statue entitled "Back to Blighty," commemorating the eternal cheerfulness of the Tommy, has added a third notable war memorial to his list. This is a bronze statue of "The Volunteer," and has been erected in Almonte, Ontario, Canada. It represents a second lieutenant with a soft service cap on his head and armed with a revolver only, seated on a block with his raincoat over his knee,

peering intently into the distance, which may be interpreted as the future. It is a portrait statue of Lieut. Alexander G. Rosamond, who fell in action at Courcellette in 1916, but it is a type of Canadian soldier.

The bronze rests on a square pedestal, continued on either side by a bench ending in a panel on which is carved a field helmet encircled by a spray of white pine in reference to the land of his birth. On the high back of the benches runs the inscription "To the Men of Almonte Who Fell for Freedom,

1914-1919," and beneath are the names of the forty-six men from Almonte and the township of Ramsey.

The monument has been well placed in the heart of the town but in a little square set aside for the purpose. A cedar hedge frames it in dark green, spruce trees rise behind the hedge and ground juniper spreads

its arms across the little grass plot girdled by the path; thus winter and summer "The Volunteer" will be embowered in green, symbolic of the fact that the memory of the part played by her sons when the call to duty came will never fade from the minds or the grateful hearts of the people of Almonte.

It is a truly notable memorial.

NOTES FROM ABROAD

LONDON NOTES

This winter the Australian flag flies over Burlington House for the first time in its history. Under the circumstances one must not be supercritical and one must bear in mind that in Australia there was an outcry against the selection made by the Society of Artists, Sydney, for this exhibition. The only outstanding artists showing here are George Lambert and Theo Proctor, already known in London, and Arthur Streaton and W. B. McIlumes. The last two please me most; indeed "Petunias," by the latter, is a fine work of art and would grace any exhibition.

In the same building, simultaneously, I saw the first collection exhibited of British medieval art, presided over by Lord Lee of Fareham. This is of great interest, if only that it shows early English mural decoration as remarkable for having been practically all destroyed, either by fire or by Puritans! There is evidence that up to the fifteenth century England not only had great artists but that these artists carried their influence into Europe. What the Puritans did to these priceless treasures is recorded; and in The Journal of William Dowsing (Parliamentary visitor appointed in 1643 for demolishing the superstitious pictures and ornaments within the county of Suffolk) we read "*Clare*: We brake down 1,000 pictures, I brake down 200. . . . *Copdock*: I brake down 150 pictures. . . ." Dowsing was rivalled in his zeal by Blue Dick of Thanet whose job it was to "detect and demolish . . . idolatrous monuments in the cathedral of Canterbury." Added to this vandalism was the equally disastrous nineteenth century fervor for restoration which caused walls to be stripped of their plaster, destroying the paintings thereon.

This exhibition showed battered originals and also careful copies, and so we get an idea of an England which once was full of color and design. Cathedral documents have preserved the names of certain great English painters, such as Master William of Westminster, Master Walter of Colchester, and Master Hugh of St. Albans, who flourished during the thirteenth and fourteenth centuries and who painted masterpieces for one or two shillings a day. English medieval painting virtually ends, says V. Constable, with William Baker, whose frescoes at Eton have recently been rediscovered. He lived at the time of the first Tudor kings, and from his time to the eighteenth century there was no really English art. In the eighteenth century the English landscape painters influenced Europe, since when Europe has influenced them.

Happily, great stores of illuminated manuscripts escaped fire, Puritans and restorers, and a few of these marvelous works by English artists were to be seen at Burlington House.

They are the glory of England, and show no foreign influence. Nothing exists in the world more perfect than these books; the colors of the illustrations are as fresh now as when they were painted—from the eleventh to the fifteenth centuries. Here are superlative English workmanship, design, imagination and character. In these precious pages you will see paintings of the fairies and elves of Shakespeare, done several hundred years before his existence; and also that love of animals and of caricature, as well as portraiture, which are so essentially part of our national make-up.

Wonderful embroideries and tapestries, nearly a thousand years old, were also exhibited, and these show the same qualities

and technical skill. The dyers and color mixers of England knew their business in those times!

AMELIA DEFRIES.

NOTES FROM PARIS The Autumn Salon is of particular interest this year, the more especially because of the retrospective exhibitions. That of Rik Wouters, the Belgian, who died in 1916, is alone worthy of several visits. His art, sensitive and decorative, will probably grow steadily in appreciation. With great simplicity of handling, he secures rare color harmonies and, while almost ignoring lineal perspective and values, he nevertheless by accurate accents creates figures of marked individuality that fit into his unusual and impressive color patterns.

A few pictures by the late Madame Agutte, are grouped together. She was the wife of Marcel Sembat, the socialist, who died recently, and whom she deliberately chose to follow. Her pictures, sincere and ardent, are painted on plaques of cement, on which she attempted to secure the simplicity of fresco.

There is also a group of pleasant, out-of-door scenes with their fruit trees in blossom, or gardens covered with snow, by Eugene Chigot, who also died recently.

But the "clou" of the Salon, as the French say, is the group of pictures selected from the previous retrospectives of 1904 to 1922 and which contains the men whom the modern artists especially like to honor. There is an Il Greco—a Saint Martin, very fine in its silvery greys and discrimination of tones: a portrait by Ingres, full of distinction; a Corot of two charming figures, a little love whispering to a charming maid stretched upon the ground. Corot's rare figure pictures are more and more esteemed. There is a fine Courbet, moderate in size for him, and unusually lyrical and golden. Puvis de Chavannes is represented by one of the large cartoons for the series on Saint Geniève in the Pantheon. Carriere's mother and child is enveloped as usual in the soft mist that wipes out material objects and leaves only the character of the subjects, from which emanates the spirit of love. The modeling of the heads is as fine as in his best pictures.

A portrait of Madame Pascal, by Monti-

celli, is rich in color and more fully developed than usual.

There are several important pictures of the Impressionist School, beginning with a fine Manet, "The Woman with a Fan," a work that fully reveals his virtuosity in brushwork and handling of blacks. The Berthe Morisot and especially the Pissaro are typically luminous. There is a large Renoir, a "Portrait of a Woman," strong in blues. It is rich and suave in surface, as usual, but it is more vivid in tone and more pronounced in color contrasts than his early work. Cezanne is also represented by a large canvas containing several men around the table playing cards, a typical work. Gauguin has a Tahiti scene of one figure standing. The decorative color pattern is well seen from the adjacent room.

There is a room devoted to the Japanese where the majority of the pictures, except the frankly decorative panels, show too markedly the influence of European art, unabsorbed, upon the Asiatic mind.

Probably, however, the most interesting picture in the Salon is one by a Japanese, where the European nude is adapted to the Japanese treatment in an original and very lovely way. The picture is large and contains nude female figures slightly tinted, three standing and two kneeling on patterned silky fabrics, finely wrought, of rose, and yellow and soft blue. A black and white cat in the background against a narrow strip of black lies upon a couch which is covered by a mauve drapery. The background is faintly patterned, and is likewise mauve in tone. A small white dog sits beside one of the white nude figures. The long hair of one standing figure is black. The foundation of the picture suggests parchment, and the figures, only slightly modelled, are determined by exquisite outlines. Where details are treated they also are done with fine, precise lines. This leaves masses of tinted surfaces that contrast with the patterned fabrics and the smooth blacks. Altogether Fougita has given us something new in art.

Another contribution to the Salon that charms is the series of panels by Piot, panels likewise of a decorative nature, which would be appropriate as screens, though beautiful enough to hang as pictures. The dancing figures are taken from

the Cambodgiennes actors and are painted on copper. The copper background is only slightly tinted on some, but where the copper shows as ornaments on the figures it is tooled. The figures themselves are richly colored. The medium suggests that of the primitives in Venice, but is in reality very different. Piot, by his superb draftsmanship of figures in motion and by his fine color sense, has likewise contributed to art. It must not be forgotten that the Autumn Salon deliberately includes the decorative arts, and claims that it is the function of art, as art, to unite all the arts. Not only is sculpture exhibited but also ceramics, furniture, fabrics, and books.

Among the pictures sent to the Salon this year are several that claim attention. A peasant girl by Charlot is impressive in its noble simplicity. A nude by Favory is vigorous and shows craftsmanship, though perhaps exaggeration in modelling. Mlle. Dufau with her oriental scene is becoming orientally mystic and severe. She is working out new problems along Autumn Salon lines in an interesting way. Matisse has two delightful little pictures where are purity of color and cleverly developed alluring patterns. In one he has more atmosphere than has been found recently in his canvases. Flandrin's decoration is less exaggerated than his recent Salon pictures, and the Pastoral is quite winning with its happy children. Guerin has a portrait of a woman distinctly in his manner, accurate in values and filled with atmosphere. It is an interesting study of many red tones. The two pictures by Asselin are classic in simplicity and grace. His palette is limited and cool. Bonnard has sent several pleasing pictures, a young woman and a dog being the most unusual, and it is sharply criticised for its arrangement of several objects in a straight line from front to back, or rather from the lower part of the canvas to the top. It is an interesting problem. He has tried to save the straight line from being pronounced by two parallel lines on the wall and by his use of masses of color on either side varying in intensity and shape. Chavennon has a view of Venice, delightful in feeling, and La Laprade two delicious still lifes, that could have been done only by him. He knows how to handle yellows. George d'Espagnat has a young mother and

child in a hammock, striking in its intense reds. Mlle. Marvel, who did the poster for the Salon and the sketch for the catalogue, has also three paintings. Her flowers are more attractive than her beach scene, a huge canvas that attempts to be decorative in an unusual way. Utrillo is a conscientious workman, and even the critics who find him heavy in construction and lithographic in color admire his solidity in presenting landscapes. The critics wrangle, one group is sure to be right. He is either very fine or very bad. It would not be surprising one day to find him in the Louvre.

Lhote sends a Cubistic "Football Game." But on the whole Cubism and futurism are, at least at the Autumn Salon, on the wane. Cubism seems to be used now by serious artists only as a means to help in the construction of figures, where it is laid in as a first sketch and then worked over, to smooth out the contours after the volume has been determined; and by humourists to enhance the comic element. Maurice Denis and Desvallière are represented by cartoons for churches, those of Maurice Denis being intended for Mosaics. It is difficult to realize their exact value in that medium. The result may be very fine, but the artist seems to have lost his large simplicity.

Very surprising it is, as we wander through the halls, to come across pictures sent by Besnard, Le Sidiner, and Aman Jean, who have expressed their sympathy with the Autumn Salon movement by sending each a canvas, delightful canvases indeed, but not of their finest.

Americans are not well represented in the Salon, partly because they are not popular with this group of Frenchmen. A few such as Thorndike, Ethel Mars, and Maud Squires have been taken in as of their brotherhood. Several have been accepted and badly hung. Nutting has an interesting portrait but no clever composition picture as last year. Martha Walter has two interesting small canvases.

Cecil Howard, whose figures always have archaic dignity and beauty, has sent a statue entitled "The Apple." The figure of the dancer Nattova, life size, on tip toe, light of movement as a bird, by the Russian Yourievitch, has attracted much attention.

FLORENCE HEYWOOD.

A NOTE
FROM ITALY

Published and printed at the School of Typographical Art of the Commune of Bologna, the first volume of "Gli Adornatori del Libro in Italia" recently appeared, being almost entirely composed of reproductions of the best work of our illustrators. A numbered edition of this volume was issued, comprising 850 copies, and it was a great success, moreover, as an example of typographical skill.

In other countries very little is known of the progress made of late years in connection with Italian books in general, and, more particularly, with such as are illustrated. A great many artists, whose names are not at all likely to appear in great international exhibitions, have devoted their attention to the adornment of books, and the publishers, almost all of them, vie in embellishing the covers and the pages of their publications with a new sense of beauty and a striving after elegance and harmony. It may really be hoped that this fervor may be awakened and that the type of the modern Italian book may be defined in the way we all would wish.

In the work to which I am alluding, a proof of my statements is afforded; and the path marked out may clearly be recognized, together with the object in view—proceeding from our noble and ineffaceable tradition to transform, by degrees, the elements which they afford us and attain to the new and ideal type of modern Italian book. Foreign influences are already almost entirely effaced; and whereas Adolfo de Karolis started from Pre-Raphaelitism—viz., from an Italian tradition transmitted, however, through the doctrines and forms of Ruskin, of Morris, of Rosetti—the younger generation offers us types of book adornment and illustration which are far more vivid and original, preserving the tendencies of our various regions, which are, fortunately, still visible, as in the older schools.

What all these artists lack, perhaps, is a sense of the ridiculous, which, moreover, our old masters also lacked. The Italian temperament is characterized in its artistic efforts, by an instinctive striving after beauty. It perceives whatever is uncouth or ridiculous in everyday life, but does not feel it as a form of artistic expression. I am personally acquainted with many artists who are satirical and quizzical in their

speech, giving vent to subtle witticisms, with inexhaustible verve, but who, when face to face with the dream of their soul—art—exhibit, I might almost say, a change of physiognomy in themselves and once more have the likeness of the old *Illuminators* of books, that is, above all, poets, decorators and narrators of events. For us, the most direct descendants from ancient classic art, art is a form of beauty and harmony.

FRANCESCO CHIAPPELLI.

IN MADRID
The Fourth Autumn Salon
of the Spanish Association
of Painters and Sculptors

has just been held in Madrid. It included nearly five hundred works, mostly by the younger artists. They were generally of a high order of merit, showing clearly enough that young Spain is by no means likely to fall behind the general renaissance of painting and sculpture in Europe.

Pablo Picasso, who is a native of Malaga but lives in Paris, contributed an oil portrait study of "An Apache," a fine work, restrained but full of character. The young Cabalan, Joaquin Biosca, was represented by a portrait and a landscape, in which his dignified handling of paint contrasted with the perfunctory work of the young men often met with, and the luminosity of his oil painting was equalled by that of his pastel work in a fine drawing of trees and water. Manuel Castro-Gil's dozen etchings reveal a talent which will compel attention; one print, "Castillo de Andrade," had a richness of treatment which was very satisfying. Gutierrez Solanci's fine oil paintings included good work, the large "Procesion en Toro" being decorative and entirely Spanish in conception. The portraits and figure-work generally were excellent; the portrait busts of several of the young sculptors were striking, one by Chicharro Gamo being particularly so. There was an original group of "Adam and Eve" by Enrique Marin Higuero and a realistic female nude in stone by Miguel de la Cruz which were exceptionally good. This admirable Spanish Autumn Salon Association gets better at its successive exhibitions. There were some examples of repousse and other metal work, together with those of other crafts which gave the show a pleasant variety.

K. P.

THE AMERICAN MAGAZINE OF ART

AN ILLUSTRATED MONTHLY MAGAZINE

Published by The American Federation of Arts
1741 New York Ave., Washington, D. C.

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1741 New York Ave., Washington, D. C.

SUBSCRIPTION PRICE \$3.00 A YEAR

Postpaid to all places in the United States and its possessions. Canadian postage 25 cents and foreign postage 50 cents extra. It is sent to all members of the American Federation of Arts.

VOL. XV JANUARY, 1924 No. 1

ART AND THE PRACTICAL

To answer this question it is necessary to consider what practical really means. Over and over again one hears it said, always with evident pride—"I'm a practical person and so art does not interest me greatly." Immediately the hearer summons a vision of a successful business man or a thrifty and accomplished housewife, neither of whom wastes money, or time, or things purchased or purchasable, and the inclination is to nod approval and register such as good citizens, persons to be respected and trusted. These are the people that are cautious investors, and before putting their money in anything must be sure of getting it back with interest. But they do not realize that under these conditions they get just what they pay for and only what their money can buy. Someone has said that this is the difference between Americans and the French and Italians. These neighbors of ours across the seas may be impractical people, but they have a

faculty for getting a little something called happiness out of nothing, whereas the majority of us have no idea of enjoyment or amusement which is not bought.

It would be easy enough to call to the attention of the practical man or woman many instances in which art has increased dollar and cent values, such as in civic improvements which have more than doubled land values, or in the design of articles of utility which have largely increased price and salability, but it is rather on the supposedly intangible side that we wish to lay emphasis.

Unquestionably the great desire of all mankind is happiness. Now among the chief sources of happiness are music and literature, painting and sculpture, the appreciation of beauty in nature and art. The man or woman who lives the fullest life is the one who gets most out of it. If the practical man or woman were offered an opportunity to invest his or her money at 20 per cent interest, absolutely safely, would he or she turn aside and take instead an investment yielding the customary 5 per cent? If so, they would merely lay themselves under the charge of being impractical, they would not be making the most of their money, they would be *wasting*. The man in the parable who tied up his talent in a napkin and buried it was proved less practical than his comrades who took a risk.

Thus it is that though these "practical people" may help to keep the world right side up, it is the idealists who contribute to progress, those who are practical enough to want not simply what money will buy but the finest that man may aspire to. These, after all, are the really practical people; the others are merely grovellers in the earth. Columbus, Galileo, Fulton, Morse, were all practical men, but they had vision. The only hope of the world today, of civilization, of war's cessation, is the Gospel of Christ—so simple a child can understand and practice it. Yet it has lately been said by a great preacher that one cannot be a Christian and "practical." One must be ready to give as well as to get; one must have faith, not only in God but one's fellow-man. "I am a practical man," says one, "and so I support charities of a practical sort. I see no use for art galleries, public libraries, music and the like; they are luxuries, unnecessary.

It is suffering and poverty we must alleviate." Very true, but what is life worth that is merely physical living. A poor thing indeed.

"As a practical man," said a distinguished speaker recently, "I care not for the art that goes into the making of a great cathedral." But it is art which makes such structures of stone and wood best adapted to the purpose of worship. Even the practical will agree that whatever makes an investment 100 per cent effective is, in the vernacular of the day, "good business."

Let the practical people who have no place for art in their schedule of life beware lest in the final reckoning here (not hereafter) they discover that they have misinterpreted this word and are proved not what they have boasted. The truly practical are those who have the wisdom to know that with thrift and efficiency must go vision in order to attain that great gift of God to man—life more abundant.

NOTES

John Singer Sargent has returned to Boston from England and is now engaged in continuing his mural decorations for the Museum of Fine Arts. His first paintings here, which were unveiled in 1920, are on the upper walls and ceiling of the rotunda; those that are to come will be over the great stairway leading to the rotunda. The plane spaces to be decorated are somewhat cramped, with the exception of a sizeable piece of wall over the door to the library, which is to the south of the stairway, on the Huntington Avenue front of the museum. This unbroken space would afford a field for a large composition, which could be seen to advantage from the top of the stairs and from the rotunda.

The wall paintings in the Museum of Fine Arts are lighter and simpler in style than any of Sargent's earlier mural works and present a marked contrast to his Boston Public Library decorations, which are complicated in design and symbolism. They do not call for so much explanation, and consequently one does not hear so much discussion and debate over them. Most of the symbolism is obvious; some of

it is trite; the subject-matter is indeed not new, but the treatment is fresh, free, unhackneyed. We may expect the additional part of the work now in hand to be a consistent and logical continuation of the panels already completed.

In a sense the museum wall paintings are not so serious as those in the Boston Public Library. They have not required so much research; their demands on scholarship—archaeology, theology, mythology, ecclesiastical history and dogma—have not been burdensome. On the other hand, they strike the observer as far freer, and their gaiety and airiness are delightful. The fine harmony of the cool color scheme, mainly blue and white, with touches of gold, recalls in some measure the beauty of old Chinese porcelains, and the demure daintiness of Wedgwood ware with its graceful Neo-Classical cameo patterns.

Boston has thus far succeeded in cornering Sargent's mural work, and bids fair to continue to monopolize his activities in this field. If he lives long enough, it may be hoped that he will finish some day the elaborate and famous series of mural paintings in the Boston Public Library, where a large blank space over the stairs awaits the last graphic chapter in the History of Religion. No one knows just what is in the artist's mind with respect to the subject to be painted in this place, but it has been plausibly surmised that the great climax of Christian history—the Sermon on the Mount—might appropriately be reserved for this final installment.

W. H. D.

The Art League of THREE CHEERS Aurora, Illinois, held during November a notable exhibition of paintings and sculpture assembled and sent out by the Grand Central Art Galleries of New York, which proved unusually successful, both as to the interest shown and sales made.

A feature of the exhibition, which opened on November 1 and closed on the 12th, was a banquet on the evening of the 9th in honor of Mr. Walter L. Clark, the president of the Painters and Sculptors Association of the Grand Central Galleries. A large number of artists and art patrons were present, including Mr. Frank G. Logan,

vice-president of the Chicago Art Institute; Mr. William O. Goodman, president of the Friends of American Art, Mr. Leopold Seyffert, Mr. Wayman Adams, Mr. Frederick J. Waugh, Mr. Guy C. Wiggins, Mr. Oliver Dennett Grover, Mr. George Elmer Browne, Mr. Dudley Crafts Watson, director of the Milwaukee Art Institute, and others. Mr. Clark was the principal speaker of the evening. Addresses were made also by Mrs. Pauline Palmer of Chicago, Mr. Wiggins, Mr. Waugh, Mr. Grover, Mr. Goodman, and Mr. James M. Cowan, president of the Aurora Art League. The program closed with a talk by Mr. Dudley Crafts Watson, after which a tour was made of the galleries.

As a result of the exhibitions, sales amounting to \$30,000 were made, of works by such well-known artists as Frederick J. Waugh, Guy Wiggins, Cullen Yates, George Elmer Browne, Charles H. Davis, John F. Carlson, Anna Hyatt Huntington, and Albin Polasek.

Mr. Leopold Seyffert was also present at the exhibition, and while in Aurora received a commission for a portrait from Mr. J. F. Harral of that city.

Aurora's standing as an art center was illustrated recently by the drawing of the Painters and Sculptors Gallery Association. The patrons of this Association include prominent laymen, interested in the advancement of American art, each of whom has guaranteed an annual contribution of \$600, for which he is entitled to one work of art by an artist member. On the list of these patrons Aurora is the fourth city in the United States, leading Philadelphia, St. Louis, Pittsburgh, and in fact all of the large cities except New York and Chicago.

Eleven sales were made
 A LIVE at the Thirty-third Annual
 ORGANIZATION Exhibition of the National
 Association of Women
 Painters and Sculptors held during October
 in the Fine Arts Building, New York.
 These were paintings by Edith Penman,
 A. Albright Wigand, Lucile Howard,
 Dorothy Ochtman, and Elizabeth C. Freed-
 ley; three lithographs by Marie Laurencin,
 an etching by Mary Cassatt and two
 copies of "Musical Moment," by Nessa
 Cohen.

One of the features of this exhibition was the work of foreign women artists, this being the first time that a group of contemporary women artists from abroad have been invited by an American organization to exhibit their work here. Among these artists were Emma Ciardi, Ann Swynerton, Olga Boznanska, Valentine Reyre, Madeline Gregoire, Mlle. Gouchovoa, a descendant of Pushkin, Orovida Pissaro, Marie Laurencin, and Suzanne Valadon. The last named was at one time an acrobat and also model for Puvis de Chavannes and Renoir, having figured prominently in some of their most famous work. Mary Cassatt, who has for some time been identified with French art, was well represented by a group of etchings, as was also Pamela Bianco, the child prodigy.

Among the American artists represented in this exhibition were Hilda Belcher, Camelia Whitehurst, Bertha Menzler Peyton, Dixie Selden, Gertrude Fiske, M. Elizabeth Price, Fern Coppedge, Lucille Howard, Emily Nichols Hatch, Brenda Putnam, Harriet Frishmuth, Isabel Kimball, Alexandrina Harris, Mabel Welch, Zella de Milhau, and others.

The jury awarded to Alice Morgan Wright, for her sculpture "Medea," the National Arts Club Prize, presented by Mr. John G. Agar for the best work of art in the exhibition. The John Cleric Prize for the best figure painting went to Theresa F. Bernstein for her picture entitled "The Milliners"; and the National Association Prize for sculpture to Brenda Putnam for her "Mischievous Fame." Paulette van Roekens received First Honorable Mention for her painting, "Independence Hall"; Esperanza Gahay Second Honorable Mention for "The Flowered Wall," and Kathryn E. Cherry Third Honorable Mention for a painting entitled "Midwinter."

On November 14 the Association held a General Meeting at the National Arts Club, at which Mr. J. Monroe Hewlett gave an interesting talk on the work of the American Federation of Arts. At this meeting Miss Lucile Howard reported an official visit to to the former home of Rosa Bonheur, the Chateau de By at Thomery, France, which is now owned by Miss Ann Klumpke; and Mrs. Louise Herrick Hall gave an interesting account of her experiences and work among

the Oberammergau peasants during the past summer.

From December 5 to 31 an attractive exhibition of small pictures in oil and water color, miniatures and sculpture, by members of the National Association of Women Painters and Sculptors, was held at the Ferargil Galleries, New York. The awards in this showing were the Pettingill Prize of \$100, and the Joan of Arc Silver Medal, the latter the gift of Dr. George F. Kunz.

Announcement has been made by the Association of its Rotary Exhibition for 1923-24, assembled by the Interstate Jury of the Association of which Miss M. Elizabeth Price is chairman. This exhibit includes fifty paintings, seventeen bronzes and twenty miniatures, and after being shown first at the Maryland Institute, Baltimore, will go to the City Art Museum, St. Louis, during February, from whence it will be sent on a tour of the western states.

AT THE CHICAGO ART INSTITUTE
One of the most active departments of the Art Institute of Chicago is the Photograph and Lantern Slide department of the Ryerson Library. It is composed of 20,000 lantern slides, 28,000 photographs and color prints, and 15,000 post cards, covering architecture, painting, sculpture, and the decorative arts. These are lent free of charge to religious and educational institutions in the State of Illinois and are also available to women's clubs in Illinois and other states for a small rental fee. During the past year the circulation has steadily increased, the number of photographs taken out in September being more than double that for the same month the year before, while the circulation of the slides was practically trebled.

The Friends of American Art of Chicago have recently purchased and presented to the Art Institute the "Portrait of My Mother," by George W. Bellows, for which he was awarded the Frank G. Logan Prize in the exhibition of American Painting and Sculpture held at the Art Institute during November. This is the second painting by Mr. Bellows to be included in the Friends of American Art collection, the other being

"The Love of Winter," purchased in 1915.

The same group has also just acquired a painting by Abbott H. Thayer, entitled "Portrait of a Boy," which is the first work by this artist to be included in the Art Institute's collections.

It is becoming quite customary to broadcast talks on art subjects. In such a talk given recently by Mr. Charles H. Burkholder, secretary of the Chicago Art Institute, the following interesting story was told:

"A rancher from Wyoming was in the habit of visiting Chicago about once a year on business, usually bringing in a load of cattle for the market. He, therefore, became well acquainted with Chicago's well-advertised stock yards. One day he passed a large building on the east side of Michigan Avenue, with huge bronze lions guarding the entrance. He inquired as to the identity of the building and was told that it was the Art Institute. It happened to be a free day and a sign near the entrance invited him to enter. He did so. After wandering around for some time, marvelling at the strange things he saw, he came upon a painting of a cow. He was amazed at the wonderful likeness. Here was something he knew all about. It touched upon ground with which he was perfectly familiar. He looked around the galleries and found other paintings of ranch and farm themes. He enjoyed them. When next he came to Chicago he made his second visit to the Art Institute. From admiring the cows he passed to other things. His feeling for art was growing. When he went back to his ranch he began to see interesting things about him on every hand that he had never noticed before. There was color in everything. The alfalfa patch of blue-green, the golden yellow of the straw stubble, the tender green of young oats, the shifting light of cloud shadows on the meadows—all began to reveal their magic to him. And now he never comes to Chicago without spending a part of his time at the Art Institute."

In this same series of addresses which is being given by members of the staff of the Art Institute, Mr. Raymond P. Ensign, dean of the Art School, broadcasted a talk on November 8, his subject being "The Average Citizen and His Art Problems."

A beautiful and interesting gift has been made to the San Francisco Museum of Art by the president, George A. Pope. It is a rosary that belonged to the Emperor Maximilian, having been presented to him by an old monk on the occasion of the emperor's visit to a Spanish convent in Mexico. The rosary is made of silver filigree that is as delicate as lace, and is an unusually fine example of the art which flourished in Europe in the late Middle Ages. This particular art was practiced by the Moors of Spain, and introduced by them to the Spaniards and their neighbors. The beads are of lapis-lazuli.

The rosary was prized as a relic of the days of the Spanish invasion by Cortez, in the sixteenth century, having found its way in at the time of the Conquest. It was brought out of Mexico by the United States Consul-General Skilton, who was a distinguished surgeon of the army during the Civil War. The rosary was given to him by Carlotta's private physician after the execution of the emperor.

In the Oriental Department of the Museum is to be seen a collection of rare Japanese sword guards, lent by Miss Faith Merriman and installed by Director J. Nilsen Laurvik in a gallery containing some exquisite examples of Japanese textiles.

In the decoration that the Japanese worker lavished on the guard, the hilt, and other parts of the sword's mounting, he gave to the world peerless specimens of sculpture. It is pictorial art applied to metal, and the delicacy of chiselling and the infinitely careful finish bestowed on every detail is remarkable.

L. T.

The Carnegie Institute, Pittsburgh, has recently received as a gift from Herbert DuPuy a valuable collection of drawings by Old Masters. There are about fifty works in the collection. They include drawings by Van Dyke, Leonardo da Vinci, Rembrandt, Murillo, Andrea del Sarto, Coreggio, Guido Reni, Fra Bartolommeo, Carlo Maratta, Beneditto Luti, and many others.



MER-BABY FOUNTAIN

MAUD DAGGETT

IN A PRIVATE GARDEN IN PASADENA

The drawing by Rembrandt, is entitled "Cimmon Nourished by His Daughter." It is a pen and sepia drawing about seven by eight inches and shows the interior of a prison, with male and female figures.

Mr. DuPuy, who has been a member of the Board of Trustees of the Carnegie Institute since 1912 and also a member of the Fine Arts Committee, has been collecting these drawings over a long period of years. It is the first group of its kind that the Institute has ever received, as practically all of the drawings and sketches owned by the Carnegie Institute are confined to modern masters. The collection is a very valuable one for the Institute, as finished works can never betray so much of the genius of artists as preliminary sketches often do. Many of the drawings are sketches for paintings and murals of the Old Masters.

Mr. and Mrs. DuPuy are the owners of the collection of art objects consisting of miniatures, jewelled and enamelled snuff boxes, laces, decorated fans, silver, and illuminated manuscripts, which have been on exhibition for some years in the Carnegie Museum.

ART IN
ALBANY

The Albany Art Colony held, during the week of November 19 to 24, its first exhibition of paintings and sculpture by native Albany artists. The exhibit was open to the public and constituted one of the many attractions which the city offered in connection with the meeting of the Federation of Women's Clubs of New York State. In addition to contributions from the artists themselves, there were many notable works lent by private collectors in the city; among them Mr. Walter Launt Palmer, N. A., who sent from his collection examples of the works of his father, Erastus Dow Palmer, Launt Thomson and Jonathan Scott Hartley, sculptors, and of Robert Pennie, painter. Among other artists represented were Leonard Ochtman, Homer Martin, Henri Marchand, an Albany painter whose work has received recognition in the Paris Salon, Charles Warren Eaton, Dorothy Lathrop, David C. Lithgow, Mary B. Dana-her, Robert Campbell, Hugh P. Chrisp, and others.

Under the direction of Mr. Leon Loyal Winslow, Supervisor of Art and Industrial Arts Education in the University of the State of New York at Albany, conferences have been planned for elementary grade teachers and for supervisors of art and elementary industrial arts in the city, village and rural schools, which are to be called once each year by the Department of Education at points so distributed as to cover the state effectively. The purpose of these conferences is to make clear to the teachers generally the policy of the department relative to the organization and administration of courses in art in elementary industrial arts.

The Department of Education has also announced the preparation of a traveling library to meet the need in the State of New York for books in the various fields of art education in the junior and senior high school years. The library consists at the present time of about four thousand volumes, which are available as follows: the Art Library, for secondary teachers of art, and the Shop Library, for secondary teachers of industrial arts for boys and for industrial and part-time teachers. Among the subjects covered by these libraries are Architecture, Painting, Sculpture, the Arts and Crafts, Color, Costume, Design and Decoration,

Illustration, Lettering, Mechanical Drawing, etc. Information concerning the borrowing of the books may be had from the Library Extension Division of the University of the State of New York.

ART IN
ST. LOUIS

Paintings and oriental art objects from the Charles Parsons collection were shown at the City Art

Museum until December 31. Notable among them were the English portraits; landscapes by John Crome, Dupre, Diaz, and Jacob Maris; genre paintings by Israels and Lhermitte, and specimens of Chinese and Japanese lacquer. Fifty Books of 1923, assembled by the American Institute of Graphic Arts, were placed on view December 24, and may be seen through January. The second of a series of four lectures relating to the history of art was given December 1 by Prof. Holmes Smith of the Department of Drawing and the History of Art of Washington University. The lectures are under the auspices of the City Art Museum and are free to the public.

The College Club of St. Louis, active during Education Week, November 19 to 25, held a series of conferences, one of them devoted to Art in Education. Miss Mary Powell was chairman of the meeting, which was held at the City Art Museum. Agnes I. Lodwick spoke on the Art Work of the Public Schools, outlining the organization and setting forth the methods and purpose of art teaching in the schools. Antoinette Douglas, acting chief of the Art Department of the Public Library, talked about Art in the Public Library. Mary Powell outlined the plan for the Educational Department at the City Art Museum and told what other museums were doing to popularize their collections. Edmund H. Wuerpel had, for his subject, Art in General Education, emphasizing the great need for creating better standards of taste.

A one-man show of paintings by Edmund H. Wuerpel, representing his vacation work, was held in November at the Shortridge Gallery. Several landscape murals distinguished the collection. All Wuerpel's canvases display a quiet, poetical mood which is akin to music. The December exhibition at Shortridge's was small paintings

by American artists with some important Inness canvases.

The fall exhibitions in the art room of the Public Library have been drawings and renderings by members of the St. Louis Architectural Club; Paintings of Immigrants by Susan Ricker Knox; Original drawings for illustrations by Hugh Lofting, of "Dr. Doolittle" fame, and drawings by Eloise Long Wells.

Katheryn E. Cherry held an exhibition of small paintings at the Town Club during December. It comprised still life and flower paintings as well as landscapes and attracted much attention among the business and professional women of St. Louis who make up the Town Club.

Dawson Dawson-Watson, after a display of his paintings of the Grand Canyon and a number of colorful representations of scenes from the new film, "The Thief of Bagdad," at Healy's Gallery, sent the collection to Boston, where it was on view at Vose's Gallery.

November 17 marked the opening of the Eleventh Annual Open Competitive Exhibition at the St. Louis Artists' Guild. This exhibition is the most important local exhibit of the year. Twelve prizes amounting to \$1,300, the highest \$350 and the lowest \$50, are to be awarded by an out-of-town jury and the collection includes paintings in oil, water colors, black and white and sculpture. Among the exhibitors are Tom P. Barnett, William Bauer, O. E. Berninghaus, F. G. Carpenter, Katheryn Cherry, Dawson Dawson-Watson, Charles Galt, C. K. Gleeson, Gustav Goetsch, Scott McNutt, Wm. V. Schevill, Blanche Skrainka, Edmund H. Wuerpel, Mildred Carpenter, Mary McColl, Sheila Burlingame, Gesella Loeffler, Nancy Coonsman Hahn, Adele Schulenberg, Victor Holm and Heinz Warnecke.

At the annual exhibition of small sketches at the St. Louis Artists' Guild, Karl Gustave Waldeck was awarded a prize of \$50 for the best group of paintings; Tom P. Barnett, \$25 for the best painting in any group, and Nancy Coonsman Hahn, \$25 for the best sculpture. This exhibit, for Guild members only, was assembled without jury.

Prize awards for the annual Thumb-Box Exhibition assembled by The St. Louis Art League were as follows: First prize for

painting, Tom P. Barnett; second, Carl Waldeck and honorable mention, Ivan Summers. Prize for sculpture, Nancy Coonsman Hahn. First prize for handicraft, Arthur I. Zeller; second, Henrietta Ord Jones.

Ivan Summers won the Wheaton C. Ferris purchase prize, and Mrs. Emily B. Summa was given honorable mention.

M. P.

The Fourteenth Annual Exhibition of the California Art Club of Southern California was held in the gallery of the Los Angeles Museum in Exposition Park during November. An evening reception was tendered to the artists and their friends by the Director and Board of Governors of the Museum, and over 800 came in during the evening, which was made more enjoyable by a group of musicians. The well-known names of Alvarez, Bartlett, Barton, Bischoff, Borg, Brown, Clark, Coolidge, Cotton, Cuprien, Hills, Hinkle, Judson, Kendall, Lauritz, Leighton, Mannheim, Puthuff, Rich, Schuster, Shrader, Smith, Vysekal, Wiczorek, White and Yens were signed to charming interpretations of California's land and sea moods and to figure studies that denoted progress. The figure prize by J. S. Ackerman was awarded to "Costume, Life and Still Life" by Edouard Vysekal, which dominated the gallery with its bright red figure standing near a reclining nude. Buoyancy, vigor, joyousness, was its message. The Mrs. Henry E. Huntington landscape prize was awarded to "The Horse Pasture" by Carl Oscar Borg, its undulating hills having been sketched in at a time when the "sky was perfect," as they say in California. In the sculpture section was a bust by Julia Bracken Wendt of the Museum's former director, F. S. Daggett, which is to be cast in bronze and added to the fine arts collection. The Museum reports an average attendance on Sundays of 5,000, the first Sunday following the Friday opening of this exhibition totaling nearly 7,000, many of whom were tourists from every section of the country.

The Third Annual Exhibition of work by California artists at the Southwest Museum on Marmion Way opened the week previous, where thirty-four canvases by many of



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the same artists were shown. Both exhibitions were typical of the work being done on the Pacific Coast, though some well-known artists were not represented. The first prize at the Southwest was awarded to "After the Shower," by Alson Clark, showing the red-tiled roofs of a Mexican cathedral town. The second prize was awarded to John Frost for "Olancho Park," a desert scene. There was also a popular prize. John Frost, Clyde Forsythe, Norman Chamberlain, Aaron Kilpatrick, Arthur Hill Gilbert, Joseph Sachs, Leland Curtis, Fremont Ellis, Blanche Whelan, Calthea Vivian, Henri DeKruif, Daisy Hughes, Harold Miles and F. Tenney Johnson are newer names to Los Angeles, but each of these artists adds a stimulating note to the walls of the exhibition galleries and is doing his or her bit toward the goal of the higher standard in exhibitions. The Southwest held an exhibition of the sculptors of Southern California during December, under the auspices of the Sculptors' Guild, of which David Edstrom is president. The Art

Teachers' Association of the Los Angeles schools exhibited the arts and crafts work of its members in the Los Angeles Museum through the past month. This month of January the International Watercolor Exhibition, looked forward to since September, is being shown, one of the outstanding events of the year, in which some of the California watercolorists are always represented. Among those whose work is seen this year is William Ritschel and Frank McComas.

ROMAN FELLOWSHIPS

Announcement has been made by the American Academy in Rome of its annual competitions for Fellowships in architecture, painting, sculpture, musical composition and classical studies. The stipend of each Fellowship in the fine arts is \$1,000 a year for three years. In classical studies there is a Fellowship for one year with a stipend of \$1,000, and a Fellowship paying \$1,000 a year for two years. All Fellows have opportunity for

travel, and Fellows in musical composition, from whom an extra amount of travel is required in visiting the leading musical centers of Europe, receive an additional allowance not to exceed \$1,000 a year for traveling expenses. In the case of all Fellowships, residence and studio (or study) are provided free of charge at the Academy.

The awards of the Fellowships will be made after competitions, which, in the case of the fine arts, are open to unmarried men who are citizens of the United States; in classical studies, to unmarried citizens, men or women. It should be particularly noted, however, that in painting and sculpture there is to be no formal competition involving the execution of work on prescribed subjects, as formerly, but these Fellowships will be awarded by direct selection after a thorough investigation of the artistic ability and personal qualifications of the candidates. Candidates are requested to submit examples of their work and such other evidence as will assist the jury in making the selection.

Entries will be received until March first. Circulars of information and application blanks may be obtained from Roscoe Guernsey, Executive Secretary, American Academy in Rome, 101 Park Avenue, New York City.

GOOD FOR
EMPORIA! A few weeks ago the
Emporia Gazette published
an editorial entitled "Pic-
tures—Again," in which a

strong appeal was made for some sort of an art association in Emporia through which pictures might be purchased to mark the beginning of a permanent collection, however small, in Emporia. It seems the art department of the Women's City Club has already appointed a committee whose purpose is to determine what methods have been pursued in other towns with this same end in view.

Of course, our correspondent says, if pictures are to be purchased, there must be some place to house them until the town has some orthodox gallery. Some towns have solved this problem by placing their pictures in the city library. In some cases the pictures have been put in the city schools, and really that is not such a bad idea.

The Teachers College spends each year five or six hundred dollars to bring exhibits

to Emporia. If the efforts of the Teachers College could in some way be supplemented by the town, occasional lectures might be given, more exhibits brought there, and one or two pictures purchased each year.

The Kansas State Normal School at Emporia is a chapter of the American Federation of Arts, and through this medium many of the Federation's exhibitions have been shown there. During the season of 1921-22 eleven collections of various kinds were secured, and last season two important oil exhibitions were displayed under its auspices.

Under the heading "Let's
Talk It Over," the Wichita
Art Association makes the
following plea for the pur-
chase of works of art from

its current exhibitions:

"Perhaps our association is to blame to a certain extent for the lack of sales from past exhibitions. Perhaps we have not made it clear to the public that in each and every exhibit there is a real opportunity to purchase canvases, not at dealers' prices, but at prices fixed by the artists themselves; canvases that are not only worth while from an artistic standpoint but will also increase in value each year.

"During the past two years a number of canvases have been placed in Wichita homes, purchased from eastern dealers, which do not in many instances come up to the standard of the pictures exhibited by our association, some of the artists not being well known either in America or in Europe. Why not buy paintings of real value by artists of known standing? By doing so you not only protect yourself by securing something of merit for your money, but you help the standing of art in your community and strengthen the work of the association, whose chief interest in the matter of sales lies in the satisfaction of knowing that the purchaser has received something of real artistic merit.

"We hope that our members and friends will put this proposition up to prospective purchasers this season, so that everyone may know that good pictures can be purchased right here in Wichita through the Wichita Art Association at the same prices and terms as though you were making the selection in the artist's studio."

BOOK REVIEWS

THE ENJOYMENT AND USE OF COLOR, by Walter Sargent. Charles Scribner's Sons, New York, publishers. Price, \$2.50.

This book is intended, the author states in his preface, "to present a definite and practical method of approach to the study and appreciation of color which will be helpful to that large class of people who do not expect to be artists but who would like to know more about color and its use, and to increase their own enjoyment of color in nature and in art."

It is primarily a textbook for the art departments of secondary schools and colleges. In treating the subject the more important principles of light and optics are stated and explained, and the correlation between these laws and artistic preferences is shown. A careful analysis of color effects is made by means of a series of experiments with various charts, and finally the student is given suggestions for a better understanding of some of the methods of using color in art.

Mr. Sargent is Professor of Art Education in the University of Chicago and is well equipped, both by reason of his experience with students and his work as a landscape painter, to write such a textbook.

General readers who wish to acquire a trained appreciation of color harmonies will find this volume a valuable guide to study.

NICHOLAS POUSSIN, by Esther Sutro, with an introduction by William Rothenstein. The Medici Society, Inc., Boston, London, publishers. Price, \$1.75.

Mr. Rothenstein, the well-known painter, in his introduction to this book calls attention to the lack of understanding on the part of the public of the real inwardness of an artist's character. He says: "The men of fruitful creative genius hold aloof from the occupations and enjoyments which seem important to others for the reason that they must obey austere laws and a strict discipline in order to give their best to their art. Every artist," he tells the reader, "hears within him the voice which urges that unless he is creating he is fretting and denying his spirit." And he reminds them that "constant practice is the net spread for truth." Mrs. Sutro gives an account of how Poussin spread his

"net." She does not attempt to comment upon his methods or style, or to appraise his works. The little book is well printed and handsomely illustrated—an engaging work.

ON MAKING AND COLLECTING ETCHINGS, edited by E. Hesketh Hubbard, A.R.W. A. Boni and Liveright, New York, publishers. Price, \$4.00.

This is a reprint of the publication of three years ago and contains some additional notes and helpful material. That it has proved popular is testified by the need of reprinting. Mr. Hubbard, the editor, was the founder of The Print Society, formerly of Ringwood, now of Woodgreen Common, Hampshire, England, which has done much to create an interest in etching and in the collecting of etchings in Great Britain. Several chapters of the book are contributed by members of the Society, well-known etchers such as Edward Ertz, Percy Smith, Hugh Paton, Reginald H. Green, Leslie M. Ward, examples of whose works are found in the illustrations.

ORIGINAL DESIGN, by S. J. Cartledge. E. P. Dutton & Co., New York, publishers. Price, \$2.50.

To teachers and students of design this book should prove interesting and helpful. It is by one who has had much to do with teaching, with art in the schools and the theories set forth have been formulated as the result of long experience. The author endeavors to demonstrate the possibility of using simple units and of evolving, through their skillful arrangement, original designs. He deprecates the copying of old patterns.

CHRIST IN ART, by Mrs. Henry Jenner. E. P. Dutton & Co., publishers. Price, \$2.00.

A little book, the size of a pocket testament, which traces, however, the history of the representation of Christ in Art reverently and intelligently. Opening with a general discussion of the subject, the writer takes up, in orderly sequences, pictures of Christ in the catacombs, in mosaics, in sculpture and wall paintings, in the works of the Renaissance artists of the Italian schools, and later as interpreted by artists of other schools, concluding with a chapter on Christ in modern art.

PRACTICAL AMATEUR PHOTOGRAPHY, by William S. Davis. Little, Brown & Co., Boston, publishers. Price, \$2.00.

The author of this book has for twenty years been exhibiting prize-winning pictures in the photographic salons and contributing to the leading photographic journals. He is also a painter and etcher, and hence it may be reasonably supposed peculiarly qualified to guide amateurs in the direction of artistic production. In a foreword he declares that his intention was to write a general guide book for amateur photographers, and to present the subject in language as non-technical as its nature would permit. There must be hundreds of amateur photographers who would welcome such a book and profit by it, for, after all, there are few in America who do not want to do whatever they undertake as well as it can be done and are ever inquisitive as to the how and why of discriminating criticism. Photography is not only an art but, correctly considered, must lead many to a better appreciation of the arts called fine.

A HISTORY OF ART, by Dr. G. Carotti. E. P. Dutton & Co., publishers. Three volumes; \$9.00 a set.

This is a new edition of an old work. Volume I on Ancient Art has been revised by Mrs. Arthur Strong; Volume II on Early Christian and Neo-Oriental Art, and European Art North of the Alps has been translated by Beryl de Zoete; Volume III on Italian Art in the Middle Ages, Art in Upper and Southern Italy, is translated by Janet Ross. A little in the style of Apollo or the Ars Una Spece Mille series, these volumes are of handy size and copiously illustrated with little halftone prints. They will serve excellently for class or club study and are of a size to be readily held in the hand. The work itself is too well known to need exposition, praise or defense.

BRITISH MARINE PAINTING. Special number of the Studio. John Lane & Co., publishers.

This is not a new book but one which has been slow to cross the Atlantic and is therefore comparatively new to American readers. The text is by A. L. Baldry, always an agreeable and scholarly writer. The bulk of the volume is given over to reproductions, many of which are full page, while several

are in color. In these later days it has become so customary for us to consider our American Marine painters not only superior but solitary in this field that it is a distinct surprise to discover through the medium of this volume that in the field of art, as well as in matters of war and commerce, Britain's empire is not only the little island from which she rules but the great sea.

THE BOOK OF LOVAT—Claud Fraser, by Haldane MacFall. E. P. Dutton & Co., New York, publishers.

Who was Lovat? An intimate friend of John Drinkwater and Albert Rutherston, and a most intimate friend of the present author, Haldane MacFall. He was the son of a British solicitor, a London public school boy, who learned his Latin at Charterhouse, where he followed in the footsteps of Thackeray. He was a giant in statue—an artist at heart, one with a keen sense of humor, and he loved to "play at life." He was, moreover, a born decorator. Drinkwater and Rutherston have written the story of his life as well as Mr. MacFall and have told of his interesting connections with the theater, of his abundant life which, alas, was all too short. He was born in May, 1890, and died in June, 1921. Without the text the average book "taster" would cast this volume aside, but with it these strange drawings become strangely interesting and significant.

ART TRAINING FOR LIFE AND FOR INDUSTRY, by Charles Alpheus Bennett. The Manual Arts Press, Peoria, Illinois, publishers.

The purpose of this little book of some sixty pages is to stimulate clearer thinking about art and the place of art in the American home and community life, and especially art in American education. One or two of the essays contained therein were published in *THE AMERICAN MAGAZINE OF ART*. Others have appeared in other periodical publications. The author is the editor of *The Manual Arts Press* and has had wide experience in the field of art education. What he has to say comes with authority and carries conviction. To those who are trying to carry forward the torch of art this little book should be both welcome and helpful.

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IN THE NEW YORK GALLERIES—FEBRUARY

This month—between seasons—allows most people more leisure for gallery visiting than any other month, and the galleries are therefore offering these weeks exhibitions of special interest.

At the Ainslie Galleries, 677 Fifth Avenue, from the 1st to the 14th, will be seen in one gallery paintings of flowers and portraits by Jere R. Wickwire, and in another gallery paintings by H. Melville Fisher. From the 15th to the 29th the recent work of Sophie Marston Brannan will be shown and also an exhibition of landscapes and marines by Charles Aiken.

Three exhibitions will be held at the Art Center, 65 East 56th Street. From the 4th to the 16th paintings by a Japanese artist, Kwaieseki S. Sadakata, simultaneously paintings by Alta West Salisbury, and from the 18th to the 29th wall friezes and decorations for children's rooms and children's smocks, etc., by Julia Daniels will be on view.

The series of water lily landscapes, some twenty in number, painted by Claude Monet, will be shown at the Durand-Ruel Galleries, 12 East 57th Street, during the month. Monet, who is now 86, no longer paints, but this series belongs to his last active period.

As well as the old masters to be seen at the Ehrich Galleries, 707 Fifth Avenue, there will

be an exhibition of recently painted landscapes by Jane Peterson.

Landscapes by John Folinsbee are to be seen at the Ferargil Galleries, 607 Fifth Avenue.

At the Grand Central Galleries some 50 portraits by John Singer Sargent have been collected from their owners for special exhibition. Many will be on public view for the first time. Gen. Leonard Wood is one of his noted sitters.

Harlow Galleries have arranged a particularly comprehensive exhibition of old and modern engravers and etchers. Prints will be included by Jacopo de Barbari, Marchetto, Durer, Van Leyden, Rembrandt, Whistler, Seymour Haden, Cameron, McBey, and several contemporary American etchers.

A group of American painters, including some of the strongest personalities among the modern painters, will be shown at the Kraushaar Galleries, 680 Fifth Avenue. The group includes Arthur B. Davies, John Sloan, George Luks, Ernest Lawson, Maurice Prendergast, Jerome Meyers, Gifford Beal, Du Bois, Samuel Halpert, Speicher, and sculptures new and old by Gaston Lachaise.

At the Knoedler Galleries, 556 Fifth Avenue, portraits by the English painter, Wm. MacTaggart, will be on view some time during the month.

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The Macbeth Galleries will hold an exhibition of the work of one of the foremost painters of the last generation—Frank Duveneek.

The exhibition of the Manufacturers and Designers which opened last month in the Metropolitan Museum will continue on view until March 2. Among other special exhibitions to be noted there is one of the Daily Life of the Greeks and the Romans. The exhibits will include utensils, toilet articles, costumes, etc. In connection with it the Museum will have on sale a book on Greek and Roman life by Helen MacClees. There will also be an exhibition of embroideries of the XVII and XVIII centuries from the countries bordering on the Mediterranean. The Print Department has arranged an historical exhibition, showing prints from 1500 up to recent times.

The Montross Galleries, 550 Fifth Avenue, will hold a one-man show of the work of John Marin. Though water color is more apt to be associated with his name, medium has no significance to him, and drawings and oils will be included in the show. Simultaneously there will be on view pictures painted in China by Miss Waterbury.

The Milch Galleries, 108 West 57th Street, will hold a comprehensive exhibition of the work of Gari Melchers. Three winter landscapes recently painted in Falmouth, Va., where Mr. Melchers spends part of the year, some of his well-known paintings of mothers and nursing babes will be included, a spring landscape, The Royal Scots, very gay in their dress uniforms, and other land-

(Continued on page vii)

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THE AMERICAN FEDERATION OF ARTS

EXHIBITION BULLETIN—FEBRUARY, 1924

Paintings lent by The National Gallery.....	Lincoln, Nebr.
Paintings lent by The Metropolitan Museum of Art.....	Morgantown, W. Va.
Paintings by California Artists.....	Galesburg, Ill.
Pictures of Flowers and Gardens.....	Memphis, Tenn.
Oberlin Oils—A special exhibition to be circulated among nine Ohio colleges.....	Muskingum College (New Concord, Ohio) Kenyon College (Gambier, Ohio)
Works by Members of the Louis Comfort Tiffany Foundation....	Columbia, S. C.
1923 Water Color Rotary.....	Madison, Wis.
1924 Water Color Rotary.....	Toronto, Canada
Pictures of the Southland.....	Elmira, N. Y.
Providence Water Color Club's Exhibition.....	Toronto, Canada
Work by Philadelphia Illustrators.....	Rochester, N. Y.
Wood Block Prints by American Wood Block Printers.....	Eugene, Oreg. (Feb. 3-13) Indianapolis, Ind. (Feb. 25-29)
Medici Prints.....	University, Ala.
Exhibition of American Handicrafts.....	Memphis, Tenn.
Real Lace.....	Muskegon, Mich.
Textile Designs and Fabrics.....	Worcester, Mass.
Printing Exhibition.....	Richmond, Ind.
Garden Photographs.....	Boston, Mass.
Chester Springs School Work.....	St. Petersburg, Fla.

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(Continued from page iii)

scapes. Mr. Melchers recently completed a mural for the State House, St. Louis, and another has been placed in Detroit. His exhibition will be followed by one of Willard L. Metcalf.

The Wildenstein Galleries exhibit the large decorative paintings of the Spanish artist who has been living in Paris and is known by the one name of Serf. His canvases are all colorful and designed as murals for salons.

From the 1st to the 15th at the Howard Young Galleries, 634 Fifth Avenue, the work of George Glenn Newell will be on view. Most of his paintings show, as usual, cattle in sunlight. From the 16th to the 29th there will be late paintings by Pieter van Veen, mainly scenes from the west, a series of missions of California. At the same time there will be western landscapes, cowboys, round-ups, etc., somewhat in the genre of Remington, by Frank Tenney Johnson.

Among the important sales to be held in the American Art Galleries during February are:

February 18, evening—Etchings by Zorn, McBey, and others; Drawings by Forain, Rodin and others.

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THE AMERICAN MAGAZINE OF ART

FEBRUARY, 1924

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FRANK W. BENSON

SHOWN IN
NINTH EXHIBITION OF CONTEMPORARY AMERICAN ART
CORCORAN GALLERY OF ART, WASHINGTON, D. C.

THE AMERICAN MAGAZINE OF ART

VOLUME XV

FEBRUARY, 1924

NUMBER 2



HAULING ICE

PAUL KING

THE ART OF PAUL KING, A.N.A.

BY EDWARD HALE BRUSH

A RECENT "one-man show" on Fifth Avenue, New York, which attracted well-merited attention, was that of Paul King, A.N.A., of Stony Brook, Long Island. It was at the Ferargil Galleries and was significant of the modesty of the artist in that it was the first time he had presumed to place his work singly and on its own merits before the public even though he had been winning medals at exhibitions for years, culminating in the award to him at the last spring Academy of the One Thousand Dollar Altman Prize for the best

landscape. Everyone knows that to win this leading honor at the National Academy marks the recipient as having reached the front rank of American artists. Other winners of this honor in recent years have been such men of repute in the world of art as Paul Dougherty, N. A., E. W. Redfield, Charles H. Davis, N. A., Ernest Lawson, N. A., Daniel Garber, N. A., and W. Elmer Schofield, N. A. It was eighteen years ago that Mr. King first had a picture in an Academy exhibition. And he waited until he had won the Academy's first honor before



PORTRAIT OF MRS. G.

PAUL KING

he made a collection of his best work and challenged the judgment of the general public on his achievements.

That the verdict was favorable was shown not only in the comments of the press but in the tributes paid by fellow-artists and those who are able to recognize genuine merit and distinguish between faddism and honesty in art.

Mr. King began his career in Buffalo, N. Y., where his father, Bernard H. King,

worked in precious metals. There is in the son's work as a painter that which denotes an inherited instinct for fine craftsmanship and conscientious technique. We are not surprised that his first skill was shown in lithography, in which he was an adept at sixteen. He studied at the Buffalo Art Students' League and belonged to a Buffalo society called the Bohemian Sketch Club. Other members of this same coterie were Edward Dufner, A.N.A., George B. Bridg-



THE LITTLE VILLAGE

PAUL KING



TURKEY FARM

PAUL KING



ON THE BEACH

PAUL KING



WINTER

AWARDED SILVER MEDAL—PANAMA-PACIFIC EXPOSITION

PAUL KING

man, Corwin Knapp Linson, and Eugene Speicher, A.N.A., young fellows then, all well-known figures in the art world now. Coming to New York, King studied at the New York Art Students' League, and this study was followed by travel in France, Holland and Italy.

In Mr. King's work there is no seeking after sensational effects. He employs no tricks but impresses you always with his honesty and sincerity. The Altman Prize picture, "Early Winter," is a good type of his art. Its subject, in the first place, is characteristically American, a river, a bridge, a village blanketed under snow, and a sort of feeling everywhere that more snow is coming.

The painter has a strong feeling for winter, and some of his best work has such subjects, but he does not confine himself to them. Nor is the winter landscape the only thing that is notable in all of his winter scenes. In several he has introduced animals, particularly horses, showing in these a vigorous grasp of composition and design. One of these pictures, "Logging," portrays loading logs on to a sled while the powerful horses stand waiting to drag it through the snow, and one knows that they can do it, so well has the impression of strength been conveyed. Another has for its subject horses attached to a sled dragging ice that has just been cut from a lake. In both there are dramatic qualities as well as excellent landscape work. In portraiture Mr. King is also unusually successful, an example being his "Cornelia," a study of a young girl in costume, modern but picturesque.

King's art is founded on excellent draughtsmanship. Gradually but surely he has been coming up along the highway of art, his steps marked by such honors as the Shaw Prize of the Salmagundi Club, which he won in 1906, winning the Inness Prize of that club the same year; gold medal of the Philadelphia Art Club in 1913, and silver medal, Panama Pacific Exposition, 1915. Then came the Philadelphia Prize of the Pennsylvania Academy of Fine Arts, a leading distinction, in 1918, and in 1923 the Altman Prize.

Medals do not tell the whole story, of course, but they do signify something, especially those named. Mr. King's studio was in Philadelphia for several years, but

this year he joined the Long Island artist colony, moving paint kit and family to Stony Brook, one of the picturesque spots on the famous North Shore, where he finds much inspiration for his brush.

One of his pictures of the Long Island North Shore is entitled "The Sailing Party," the scene being Port Jefferson. It was hung on the line at the Academy several seasons ago. It illustrates the variety of his work. "The Lime Quarry" is one in which he has brought out the qualities of ordinary scenes of industry which have elements of the picturesque. Indeed, he finds his subjects chiefly among the everyday incidents and places which to the ordinary observer might not present the making of a picture but which a true artist is able to invest with that which appeals to the lover of beauty.

The Chicago Society of Etchers will hold its fourteenth annual International Exhibition from February 1 to March 11. This exhibition will be open to all etchers.

The society is trying this year an interesting experiment. A room will be provided for miniature etchings. No plate for this section may be larger than 3 inches in any direction, but any combination under that may be used. Each print must sell for five dollars—no more, no less. This is being done to show how an artist can express himself in a small space and to test the discrimination of purchasers when not influenced by varying prices. This should prove an interesting experiment, and all etchers are urged to aid by sending prints.

Mr. Will S. Taylor, instructor in painting in the School of Fine and Applied Art of the Pratt Institute, Brooklyn, is engaged in the production of a panel 12 x 60 feet, for the American Museum of Natural History, in New York City. The panel shows approximately forty-seven life size figures and represents warfare among the various tribes of Alaskan Indians. It is one of a series of eighteen panels done by Mr. Taylor to depict the ceremonial, life and industries of the natives along the British Columbian and Alaskan coasts, and is the result of serious study of the subject made by the artist during several visits to Alaska.



LE DEJEUNER DES CANOTIERS

PIERRE-AUGUSTE RENOIR

PHILLIPS MEMORIAL GALLERY, WASHINGTON, D. C.

RENOIR'S MASTERPIECE

RENOIR'S GREAT painting, "Le Dejeuner des Canotiers," painted at Bougival in 1881, has been acquired by the Phillips Memorial Gallery of Washington for its permanent collection and therein is now on exhibition. Last winter when Durand-Ruel exhibited seven famous Renoirs (of which this was one) from his private collection in an upper room in his gallery at 57th Street, New York, none were for sale. A number of large offers were made for the "Le Dejeuner des Canotiers" by private collectors but were refused, the owners having decided that if they ever parted with the picture—if they ever allowed it to leave France, it would be to go to a public museum. Mr. Phillips, seeing the picture in Paris last summer, made an offer for it, which was accepted, and this great masterpiece of modern art will henceforth be reckoned among America's possessions.

The picture represents a group of artists,

their wives and one or two models after luncheon on the balcony of a small hotel overlooking the Seine. They are the painter's friends. Mme. Renoir is seen seated to the left playing with her pet dog. Caillebotte, the painter and collector who left his collection to the Luxembourg, is seen in canoeist costume straddling a chair; to the right, another boatsman in sleeveless jersey is seen leaning against the balcony; "Baron" Barbier, Renoir's constant companion, sits with his back turned talking to a pretty girl who leans on the balustrade, chin in hand; Ephrussi is seen in tall hat conversing with a bearded man; Lestringuez and Paul Lhote, both outstanding characters, scientists, travelers—a distinguished company. Everyone is apparently having a good time. Conversation is the order of the day. The table is in disorder, the feast over. The striped awning that serves as shade flaps in the gentle breeze. One has a glimpse of the river at a distance. It is

a typical French scene. To this day Paris on hot summer Sundays turns out in holiday moods and so spends the afternoon on or near the river.

This great picture, Renoir's masterpiece, expresses this joy of living. The artist seemed to feel that he was at the crest of his powers, and so chose to paint in a large and sumptuous style—a style all his own—the beauty of the material world, the pleasure of the passing hour, doing honor to his friends and contemporaries much in the same way as, but very differently from, the Renaissance painters. In splendor of design and color this modern picture fully holds its own with such masterpieces of the past as Titian, Veronese and Rubens, and offers the observer the charming illusion of life itself, of pulsating atmosphere, of sunlight, of summer breezes, of rounded solid forms played upon by flickering lights, of facial expressions and bodily gestures suggesting the effervescent beauty of the moment, which can only be retained through the artist's subtle powers of observation and expression. Commenting upon this picture, Miss Elisabeth Luther Cary, art editor of the *New York Times*, said: "No other work by Renoir could communicate so powerfully the sense of life and movement not only in the scene itself but in the mind of the painter working with the scene." Curiously enough, this work by one of the leading impressionists, is essentially a subject picture, but for that reason it is none the less a demonstration of the impressionist's theories, relating both to color and the interpretation of light. It shows that the shutters had been thrown wide open and that the painter had acquired the power of interpreting the outdoor world. It shows also that he had the ability to interpret life and was interested in life as well as in the technique of painting. To have produced such a picture one must have been a great artist and more, for great art alone does not produce such a masterpiece. It is the work of a seer as well as a craftsman.

Pierre-Auguste Renoir was born at Limoges, February 25, 1840. His father was a poor tailor who went to Paris with his wife and five children hoping to better his conditions. At the age of twelve the boy began painting on porcelain under the instruction of his father, who had picked

up the rudiments of the art at Limoges. After this Renoir turned to decorating blinds and made enough money to enter the Atelier of Gleyre, where he met Sisley, Bazille and Monet. From '63, when he was first refused, until '73 or '74 he regularly sent pictures to the Salon, but they were pictures of a different sort from what he painted later. During the latter four or five years he had been discovering the world out of doors and had been scandalizing the art critics with his blue toned shadows as, one writer says, "did Monet with his purple turkeys." He was one of the group who stood aside, holding their own exhibitions, were dubbed "Impressionists," and through their courage and inspiration opened up new avenues of vision. The late James Huneker said of him: "He is a painter of joyous surfaces, and he is an incorrigible optimist. He is also a poet—a poet of air, sunshine and beautiful women. . . . The simple gestures of daily life have been recorded by Renoir for the past forty years with a fidelity and a vitality that shames the anaemic imaginings and pessimisms of his younger contemporaries. . . . Wherever a Renoir hangs there will be eyes to feast upon his opulent and sonorous color music."

He took no part in the Impressionists' exhibitions of 1879, '80 and '81, but he joined with them in that of 1882 held in the Rue Saint-Honore. To this exhibition he contributed no less than 25 canvases, among them "Le Dejeuner des Canotiers," which Theodore Duret mentions as one of the most important of his works. In 1883 M. Durand-Ruel took rooms in a house on Boulevard de la Madeleine and held from month to month one-man exhibitions of the impressionist painters. Renoir was allotted from the 1st to the 25th of April and showed 70 paintings. After 1883 he ceased to exhibit at the Salon except in the year 1890, when he sent a very large canvas full of light and color representing the three daughters of M. Catulle Mendes. In 1904 he was honored by the autumn Salon by having a whole gallery set aside for him. "The hour of justice," though long in coming, had at last arrived." Renoir married and had three children. The last years of his life were lived in ease and happiness on the sunny shores of the Mediterranean. He died in 1919.



LANDSCAPE WITH FIGURES

MAURICE B. PRENDERGAST

AWARDED THIRD W. A. CLARK PRIZE AND CORCORAN BRONZE MEDAL



PROVINCETOWN IN WINTER

JOHN NOBLE

AWARDED FOURTH W. A. CLARK PRIZE AND CORCORAN HONORABLE MENTION



EMMA AND HER CHILDREN

GEORGE BELLOWS

AWARDED FIRST W. A. CLARK PRIZE AND CORCORAN GOLD MEDAL

CONTEMPORARY AMERICAN PAINTING

NINTH EXHIBITION, CORCORAN GALLERY OF ART

THE NINTH EXHIBITION of contemporary American oil paintings was held by the Corcoran Gallery of Art in Washington from December 16 to January 20. It comprised three hundred and eighty pictures, which constituted a most varied and interesting showing. During the time that the exhibition was open one heard now and then murmurs to the effect that great paintings were conspicuous by their absence, but those who made a careful study of the collection were disposed to believe that this impression was created rather by the high average maintained throughout which prevented the emphasis of contrast. Without doubt, Emil Carlsen's "Open Sea," W. Elmer Schofield's "June Morning," and

Cecilia Beaux's "Girl with Cat," to name only three pictures in one of the galleries, were great paintings.

The Jury of Selection and Award consisted of Gari Melchers, Ralph Clarkson, Lilian Westcott Hale, Rockwell Kent and Daniel Garber. The awards were as follows: First William A. Clark prize of \$2,000 and Corcoran Gold Medal to George Bellows for a portrait of his wife and two daughters entitled "Emma and Her Children"; second Clark prize of \$1,500 and Corcoran silver medal to Charles W. Hawthorne for his figure painting entitled "The Mate"; third Clark prize and Corcoran bronze medal to Maurice B. Prendergast for his "Landscape with Figures"; and fourth Clark prize



THE MATE

CHARLES W. HAWTHORNE

AWARDED SECOND W. A. CLARK PRIZE AND CORCORAN SILVER MEDAL

of \$500 and Corcoran Honorable Mention Certificate to John Noble for his painting entitled "Provincetown in Winter."

These findings were, as usual, incomprehensible to the public, which concerns itself chiefly with subject and only secondarily with the matter of technique. No picture was eligible for these prizes that had not been produced within a period of two years or which had received in some other exhibition a prize of equal or superior value, hence many works shown were "hors concours."

The distinguishing note of this exhibition was the pronounced way in which it gave expression to national tendencies. Despite the fact that many of the painters are Americans by adoption, the works were almost all essentially American in flavor. To some extent this was due to the sprinkling

of works by those of the Taos school, but it is not necessary to paint Indians to accomplish this end, and many of the works of the eastern painters interpreted no less patently those characteristics of daring and frankness, plain speaking and idealism which have come to be known as typical American traits.

Another significant fact brought out by this exhibition was that to all appearances the modernists are less ultra than they have been or they are supposed to be. Maurice Sterne, for instance, exhibited a South Sea figure composition which was academically archaic in general character. The jury of selection was apparently open-minded, but the modernists provided little merriment for the public.

On the other hand, a certain forcefulness



ROCKPORT QUARRY

W. LESTER STEVENS



SUNLIT VALLEY

ROCKWELL KENT

PURCHASED BY MRS. HARRY PAYNE WHITNEY



JUNE MORNING

W. ELMER SCHOFIELD

in execution, and the decorative element in design everywhere noticeable among the works in this exhibition, may well be credited to the influence of the "absurd" modernists. Impressionism, expressionism, post-impressionism, cubism have all combined to bring forth an art which is virile, luminous, colorful and enchanting. Some of the old men are getting older, some of the young men have not yet advanced beyond the primer stage, but the torch of art goes on and is safe in the hands of the present day painters. Masterpieces are not produced every day or every year or even every decade, but the art of America has certainly freed itself from the leash of tradition and is aspiring to greater accomplishment in the future. Technically the artists are skillful, efficient, and though they may in some instances scoff at beauty, they are finding it in many strange and unexpected places and are making it manifest.

It is impossible and would be profitless to merely name names, but one passing

through the series of galleries in which this exhibition was set forth would undoubtedly have carried away the recollection of the two allegorical and somewhat complicated figure compositions by Eugene Francis Savage, at one time a Fellow in Painting at the American Academy in Rome—"The Recessional" and "The Expulsion." Charles W. Hawthorne's prize picture, "The Mate," will dwell in memory with his more subtle and no less powerful presentation of "The Fisherman's Daughter." The weirdness of Victor Higgins' "Taos Mountain" would not let it soon be forgot. Terminating one of the long vistas was a large painting by Cameron Burnside, an American artist long resident in Paris, whose work in that Capital of Art has lately been attracting much favorable attention. Near by hung a powerful little picture of a quarry at Rockport, by W. Lester Stevens, which called attention by its spirit and virility. In his monumental painting entitled "Life," Richard S. Meryman fittingly memorialized



GIRL WITH CAT

CECILIA BEAUX

PURCHASED BY THE CORCORAN GALLERY OF ART

his master, the late Abbott Thayer. Notable among the portraits were three-quarter length standing figures of the Secretary of State, Mr. Hughes, by Charles Hopkinson, lent by Brown University, and former Senator Elihu Root, by Augustus V. Tack.

Two years ago former Senator W. A.

Clark endowed the Clark prizes through the medium of a gift of \$100,000 to the Corcoran Gallery of Art. The accumulated interest on this fund not only contributed \$5,000 for the prizes already mentioned, but an additional \$8,000 for purchases which, after all, are prizes of the best sort. Among

the works purchased by the Corcoran Gallery through this medium and with other accumulated funds were: "Girl with Cat," by Cecilia Beaux; "Light Lightning," by Catherine C. Critcher; "Eleanor," by Lilian Westcott Hale; "Landscape with

Figures," by Maurice Prendergast; "The Artist's Family," by John C. Johansen; and "Late Afternoon," by Bayard H. Tyler. These, with other purchases made by private collectors up to the first of January, had aggregated the sum of \$28,500. L. M.

BRITISH HANDCRAFT IN DETROIT

BY FLORENCE DAVIES

WHILE it may be a truism to observe that art speaks a universal language, it is equally apparent that that language has scant opportunity to be heard, much less understood, if it is to be forever muffled by the barrier of space.

The serious artist bridges the gap and fares forth, "for to admire and for to see," and incidentally to hear what his brother artists in other lands have to say. The occasional traveler, too, picks up a catch-as-catch-can phrase, and glimpses what he may as he hurries from studio to shop window or museum, spending sometimes a few minutes and sometimes a day or two in listening to this universal language of beauty.

But comparatively speaking, artists and travelers represent only a few of the people of any country; and so if all the people are to have adequate opportunity to know the contemporary art of another country, they must depend upon the traveling exhibition.

A case in point is the comprehensive collection of British industrial art which was brought to Detroit recently by the Detroit Society of Arts and Crafts, through the enterprise of its secretary, Miss Helen Plumb.

This exhibition was secured by Miss Plumb during her stay in England last summer, and it is doubtless due to her thorough knowledge of the field and her broad interest in all artistically sound handicraft that it offers so many high points of interest.

To begin with, the collection includes eight distinct branches of handicraft. Thus it escapes at the outset the possibility of becoming monotonous. Added to this is the fact that each group contains many examples which are particularly fresh and stimulating

to the interest and which appeal to widely differing groups of people.

To bring to this country representative examples of forty-five different consignors, including in many cases the work of groups, such as guilds, studios or companies, listed as one consignor, covering the fields of pottery, jewelry and enamels, weaving, sculpture, decorative panels, decorated wood and illumined books and scrolls, was in itself no small task. But aside from this, to arrange each consignment in the happiest possible setting, with pleasing groupings and carefully thought-out backgrounds of appropriate texture and color, and to offer these articles for sale without sacrificing the atmosphere of the studio to the demands of the shop, was a still greater achievement.

All this, together with the great interest of the exhibits themselves, has helped to make the second exhibition of British handicraft in Detroit highly interesting and successful.

Then, too, the exhibition as a whole affords ample proof that the English craftsmen are alive to new problems and are not content to mull over old ideas in old forms.

There is scarcely one of the eight branches of handicraft of which this is not true.

Perhaps the most interesting development, from the American viewpoint, is the growth of interest in the illumined book and scroll which has been greatly fostered in England by the Society of Scribes.

Illumined scrolls and texts are shown by Grailey Hewitt, Miss Raymond, E. Lawrence Christie, Violet Hawkes, and the Three Shields Gallery. Especially noteworthy is a richly illumined Psalter, done on vellum, each page a gem of restrained beauty, lettered and illumined by Grailey Hewitt.



THE JOLLY LITTLE CHAP ASTRIDE THE TURKEY IS A CERAMIC MODELED BY HARRY PARR. THE BOY ON THE GOAT LADEN WITH VEGETABLES AT LEFT, AND THE MEDITATIVE BRUIN AT RIGHT ARE THE WORK OF STELLA CROFTS.



COFFEE POT AND SILVER DISH, BY BERNARD CUZNER; MAZER BOWL BY OMAR RAMSDEN



GROUP OF SILVER OF NOTABLE INTEREST BY BRITISH CRAFTSMEN

EXHIBITION ASSEMBLED BY THE DETROIT SOCIETY OF ARTS AND CRAFTS

The war, of course, has given the English scribes ample opportunity to practice their delicate art, for no parish church, however great or small, in all of England is without its war memorial, many of which are supplied with hand-lettered texts of those who have fallen. The same is true of countless schools, banks, law courts and other institutions throughout the length and breadth of the land.

The English potters are another group of workers who have shown a refreshing degree of stimulating interest and vitality in their work, none of them more so perhaps than a group of artists round about London who have been experimenting with the London Blue Clay, which is almost to be had for the asking and which they have found suitable for the making of simple and in some cases highly artistic forms. Some very charming jars and bowls have been made of this clay, as well as a number of delightful animal

forms and some quaint figures reminiscent of old Chelsea ware.

Also in the realm of simple but satisfactory things is a group of useful articles with good line and interesting color, from Ravenscourt, the pottery of Miss Dora Lunn, whose laudable aim it has been to supply such simple and ingratiating objects at prices within the reach of all, so that the ordinary household may take its porridge out of interesting and attractive ware rather than have to depend upon some of the less agreeable commercial products which are offered at similar prices.

In a more ambitious vein, Stanley Thorogood sends his finely sculptured ceramic of Joan of Arc mounted on a rearing steed with colors flying and a fallen knight at the horse's feet.

Stella Crofts sends some delightful animal studies, including one pleasing group of a boy riding a goat already heavily laden with

fruits and vegetables from his master's garden. Harry Parr produces exquisite porcelain figures, one of which, a lady in paniered skirts, has much grace and charm, while a laughing youngster astride a turkey fairly scintillates with life and gayety.

Notable also in the collection of pottery

however, are well aware that he spent the greater part of his life in perfecting a tile that would withstand the frost of the English winters and in creating fine bits of luster ware, in which the patterns reflected his gift for design.

A group of these De Morgan tiles and



JOAN OF ARC

STANLEY THOROGOOD

CERAMIC SCULPTURE

are stoneware pieces by W. S. Murray, who arrives at satisfyingly beautiful forms in colorings of brown bronze and grayish-brown suitable to his medium, with only occasional attention to pattern.

From the point of view of the collector and book-lover probably the most important group in the exhibition is a collection of tiles and richly designed compotes, bowls and plates wrought by the late William De Morgan, whose fame as a potter is not so well known in this country as his achievement as a novelist. Students of De Morgan,

ceramics add much to the interest of the exhibition.

It is perhaps in the realm of silver, enamel and jewelry that the English craftsmen send us their most precious treasures. Whatever the reason, it appears to be true that the English have all the time in the world to devote to the production of a single object of jewel-like beauty, while the Americans are most often tempted to produce characterful objects in broader effects.

A case in point is a single small silver pot-pourri finely carved and inlaid with



JEWELLED SILVER POTPOURRI
BY DIANNE ADDAMS

jewels and enamel by Dianne Addams, which has singular beauty of detail, richness of design and perfection of workmanship without committing the sin of being ornate or overdecorative.

Oscar Ramsden sends, besides an impressive collection of ecclesiastical silver, a beautiful Mazer bowl, fashioned from a block of deftly turned maple wood, which has been soaked in oil to give it the dark rich tones which complement the carved bandings of silver. Perhaps no piece in the collection is more romantic in its connotation than this Mazer bowl, which is one of ten or twelve fashioned by Ramsden with a view to reviving an interest in these old bowls, so big a part in the history and story of old England.

The tale teller makes frequent reference to the cup or bowl in some form or other. The cup, Ramsden points out, was in its highest form the chalice of the Holy Grail; in its more familiar guise the Wassail bowl, the Stirrup Cup or Meadhorn.

"In early times," he adds, "the cup and the bowl seemed to have differed but little, and both had the same use, but they gradu-

ally grew apart in shape so that by the fourteenth century nothing could have been more different than a Mazer bowl and a Standing Cup."

It is this Mazer bowl, fashioned of maple as of old and mounted in silver with some appropriate legend that Ramsden has produced, after the manner of the bowls of ancient days and suggested by them, but in no case an actual copy.

That Ramsden is strikingly touched with a feeling for the romantic is also seen in the frequency with which he introduces dream ships of ancient line in the enamelled decorations of his many interesting silver and copper boxes.

Ernestine Mills sends fine enamels and exquisite jewelry. Harold and Phoebe Stabler contribute enamelled plaques, small pieces of sculpture and fine pieces of jewelry. Particularly notable for their small niello medallions are bracelets and locket sent by George Hunt.

The contributors of delicately fashioned jewelry are almost too numerous to mention, but each displays a sense of beauty and a perfection of craftsmanship which are gratifying.

Lustrous silks from the looms of "Samarkand" are sent by Miss Andrea Angel, who introduces into her hand-woven scarfs and shawls, dress lengths and draperies, something of the mystery and romance implied by the name of her establishment.

The Scottish Folk Industries send, too, a collection of hand-woven woolen rugs, which are a little suggestive of our own Navajo rugs in design, but introduce a wider range of color in lower key.

It would be impossible to give anything like an adequate account of the exhibition without enthusiastic mention of the water color flower studies and decorative panels by Margaret MacDonald Mackintosh and Charles Reddy Mackintosh. Both Mr. and Mrs. Mackintosh show marked originality in design and color which gives fresh interest to a still-life study. Palm trees in the moonlight and nosegays of garden flowers inspire Mr. Mackintosh to interesting adventures in the field of decorative design while Mrs. Mackintosh makes use of Japanese motifs and treatment in depicting some of her remarkable ornamental young ladies.



COURTYARD OF THE PALAZZO HORNE AT FLORENCE

ITALIAN NOTES—THE PALAZZO HORNE, FLORENCE

BY SELWYN BRINTON, M. A.

THE PALACES of Florence are unique in their beauty of design and historical interest. When we think of them our minds are carried back to the massive strength of the Palazzo Rucellai, to the Pitti and Riccardi Palaces, which still survive; but many others have perished in the development of Florence as a modern city, while others have been recovered to something of their original beauty and character even in our own times. Just as it seemed fitting to commence this series, which I hope may extend to other cities of Italy, with these characteristic creations of Florentine design, so to commence I have chosen two buildings both recovered comparatively recently to their old-time beauty, both containing choice collections of art objects, the Palazzo Horne and the Palazzo Davanzati.

The Palazzo Horne, which I treat in this notice, was acquired in recent years by

that fine connoisseur and collector, especially of Italian art, the late Herbert Percy Horne, whom I had the privilege of knowing in Florence, where he had settled in 1892. He possessed a wonderful "flair" and immense knowledge, which enabled him to acquire paintings of high merit at prices which, were I to reveal them, might in some cases astonish my readers. Little by little, with these endowments and at comparatively moderate prices, the choice collection was being formed which, at his lamented death, was bequeathed by him to the Municipality of Florence. But a suitable home was needed for this collection, including paintings of high merit, sculpture and manuscripts; and one came at length in his way in the ancient palace of the Alberti, at the corner of the Via de' Benci and Corso dei Tintori, which had been acquired later by the family of the Corsi,

and rebuilt for them by that great Renaissance architect, Giuliano da San Gallo, in 1489. So that this is a pure Renaissance creation of the best period, recalling in its elegant beauty the design of Alberti of Bramante, but which had been disfigured through centuries of neglect. It was Herbert Horne's delightful mission to now recover those ancient beauties, to restore the noble and spacious "cortile" with its columns and capitals of such individual quality of design that in some cases they had been carried off and sold separately—one which had disappeared for years having been generously returned to Mr. Horne by Prof. Stefano Bardini; and his old housekeeper, who remains in charge, told me only lately of her master's delight and one of his discoveries. Lunch was apparently waiting, but that did not count: for, perched upon high steps and working with a penknife he had just discovered, unharmed and beneath a protecting screen of superimposed whitewash, one of the most beautiful panelled ceilings which I have ever seen and which compares even with those grand trabeated ceilings in the vast "sale" of the Reggia of the Gonzaghi at Mantua.

At the same time that he was thus restoring the old palace to its former beauty, removing later additions, freeing ceilings from whitewash, recovering the original "intonaco" outside and within, restoring stone-work and recovering older doors and windows, as well as those lovely capitals of the "cortile" in which Andrea Sansovino himself may have aided San Gallo, Herbert Horne was systematizing his collections within. Besides his paintings by old masters, his sculpture work by Desiderio, Vecchietta and Lauranahis drawings by G. B. Tiepolo and his library, he had set before himself in these later years the programme of collecting objects of domestic use, which, if not worthy of a great museum, "could have formed part of the equipment of a home of the old citizens of Florence."

It was while he was still busied on this congenial task that the fatal illness came which cut short a valuable career. He decided to leave his house and all its contents to the Municipality of Florence, forming a trust that Italians classify as "uno Ente"—under the management of an administrative Council of the "Fondazione Horne."

I believe that Comm. Poggi and Prof. Giglioli, both busied in the Uffizi management, belong to this committee; I know that Count Gamba has given it most valuable help, and is now devoting much of his time to classifying and arranging the valuable documents. When I returned to Florence last spring (which I had not seen since the war) I was strongly pressed by Prof. Giglioli to visit the Palazzo Horne and lost no time in doing so; as one who had known personally her adored master I was at once taken in charge by his housekeeper, who was left by him in care of the house. Leaving the fine courtyard, of which I give an illustration, we ascended to the first floor, where I admired especially the "Allegory of Music" by that imaginative painter Dosso Dossi, the Neroccio "Virgin and Child," the delightful profile bust of "S. Giovannino" attributed to Desiderio, and two interesting marble heads of children, the one belonging to the school of Donatello, the other, a baby's head, attributed to the Dalmatian Francesco Laurana.

In the second Sala on the same floor I found two paintings by that fine Tuscan figure painter, Francesco Furini. I drew attention to this artist's high merit in 1908, but he was little appreciated then, and I know that Mr. Horne acquired both these and the admirable Beccafumi painting of "Deucalion and Pyrrha" at prices which would now appear absurdly small.

The upper floor is devoted to purposes of study and contains drawings by Raphael, Pontormo, Guardi, Parmigianino and a wonderful album of pen drawings over a bistre wash by G. B. Tiepolo, which the visitor must on no account miss seeing. Here, too, are the manuscripts and unedited notes of Herbert Horne, which I found Count Gamba, who is giving much of his time to this work, engaged in putting into order. The Horne Foundation is not too well provided financially just at present for the work needed, since a part of the estate goes in usufruct to a brother of the deceased; the palace and its treasures are a precious and permanent addition to the art attractions of Florence, and visitors, past, present, or even future, to Arno's city would find any donation here well bestowed.



MOTHER AND CHILD

GARI MELCHERS

GARI MELCHERS

BY ADALINE D. PIPER

ONE OF the really notable exhibitions brought together by the Baltimore Friends of Art, was a collection of twenty-four canvases by Gari Melchers. The manner of assembling most of these paintings from the museums and private collections of America was, in a way, unique. A committee of well-known art patrons belonging to the Society went in person to invite the treasures to be the honored guests of Baltimore, and in every instance the request was granted.

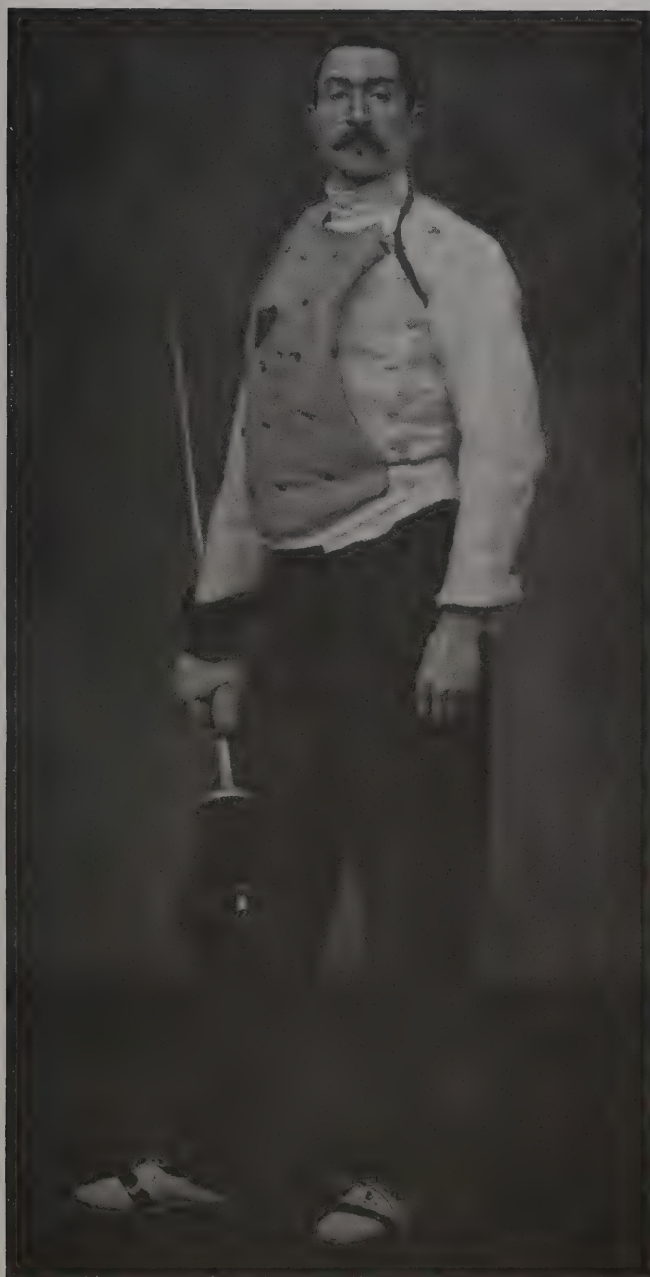
In that well-selected exhibition, with its decorative "Skaters" from the Pennsylvania Academy, the rich opulent "Maternity" from the Corcoran Gallery, the Smithy, modelled with the power of a Rembrandt, lent by the Phillips Gallery, "The Morning

Room," unequalled in light and freshness of color, the charm of the round-eyed peasant "Sisters" from Mrs. Greenough's collection and the rare spiritual feeling of "The Supper at Emmaus" and the earlier painting of "The Communicants," showed conclusively the hand and mind of a master. A man who has never been influenced by any school, or by the so-called new art movements that have swept Europe and America from time to time, has the courage to be himself. An individualist with truth for his watchword and color singing in his soul, whose study of life is as keen now as it was when he left America a boy of seventeen to study art in Dusseldorf, could not fail in his chosen rôle. His every sensibility is attuned to the realities, and his approach to beauty is with



AT HOME

A PAINTING BY
GARI MELCHERS



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THE FENCING MASTER

A PAINTING BY

GARI MELCHERS

DETROIT MUSEUM OF ART



Courtesy of the Milch Galleries
SPRING

GARI MELCHERS

the reverent spirit of the devotee. With all the decorations that he can win, more than our great Sargent and ever-present Whistler, he is still working to attain something nearer the truth, for in spite of the recognition he has received from all the great exhibitions abroad and in this country, he has never reached the standard that will satisfy his far-seeing eyes. He indeed has the capacity for taking infinite pains, and, as his art is his life, he never lays it aside as would a less ardent lover. Having the highest ideals himself, he is intolerant of anything that is lacking in the work of others; but when that

standard is attained he has an appreciation that amounts to reverence. His paintings show the modelling of a sculptor, and they appeal in the portrayal of character.

Who else can paint a mother and baby as this artist? A theme of the ages seems to grow more tender, more human in his treatment of it. His *Mother and Child in the Luxemburg* is a decoration; the blond mother with her patterned cloak and heavy-headed, stupid Dutch baby. Another mother and baby, owned by Mr. Deering, is the *Mother of the Ages*—the inscrutable peasant who endures all without protest, hold-

An exhibition of paintings by Mr. Melchers is being shown this month in the Milch Galleries, New York.



THE POT HUNTERS

GARI MELCHERS

ing her baby in her powerful arms protecting it, yet as helpless as her offspring against fate, immutable as time is to eternity. A *tour de force* that takes its place with Rodin's *Penseur*.

"The Maternity" of the Corcoran is the ripe fruit of Melchers' genius. It is more mellow, rich and suave in line and color. A great, splendid creature, her sturdy boy

lying in her capacious lap, the color of an autumn garden matching her luscious beauty and contrasting with the softness and spring loveliness of the sleeping infant. There is no sentimental prettiness about these babies; they are round eyed and ugly, the mothers full of character, but of the stolid, enduring peasant type that accepts all and gives all.

Melchers has shown his divine right to fame in his ability to portray the soul as well as the craftsmanlike and surely constructed figure of his models, and there is a tenderness of perception in his Madonnas that loses nothing of the masculine strength of his brush. For delineation of character one has only to see his portraits of Theodore Roosevelt, Ik. Marvel, Ex-Governor Chase S. Osborne and others. His distinguished mural decorations are in the Congressional Library, Washington, in Detroit and in St. Louis. His landscapes have a distinct value hitherto unperceived, a rich depth and quality that one might pass by, missing the beauty which he, with his keen sense of color, has made to live. His is a hand that paints with the spirit of eternal youth, for if we had not followed him from his first salon picture, "The Letter," through his gamut of rich color and sure construction of his characterful Dutch period to his mural decorations, we would fancy his joyous flower studies and "The Pipers" to be his song of the morning, for with such strength and purpose the evening of life is far distant from the eye and hand of this painter and each year proclaims him surer in beauty of vision.

It is interesting to know that Mr. Melchers began his successful career at an early age. There was no period in which his art was unrecognized. At the age of thirty he had been awarded most of the medals he could receive in Europe. The coveted medal of honor in the Paris Salon of 1889 for his paintings, "The Pilots" and "The Sermon," he shared with John Sargent, the only other American to achieve equal distinction being Whistler, who was awarded a corresponding medal eleven years later.

Another of his decorations, the Legion of Honor, has especial significance to him, as Puvis de Chavanne, being among the first to hear of the distinction, hastened to his Paris studio and with charming grace offered his own faded ribbon as a tribute of his esteem.

During my five or more visits to Egmond aan den Hoef, where he lived among the peasants in his charming Dutch house, I have been amazed at his capacity for work along his chosen line. Unlike the Dutch artist Israels, who painted his genre pictures of Dutch life only, Mr. Melchers' scope is

very wide. The days were never long enough in his tireless quest for truth and clarity. He rose early, and with a sandwich for luncheon he would walk miles to one of his studios at Schuil en Berg or Egmond aan Zee and there he would paint the Dutch peasants that he has made us know, and when at sunset at the tea hour in the old walled garden, or at dinner in the blue dining-room, he was still studying his paintable wife—maybe with the lustre tea set beside the glowing brazier, or the effect of candle light with the long Holland twilight glancing in at the quaint windows, this being of particular interest at that time as he was painting a Last Supper, with its effect of candle light and daylight.

There is an honest quality in these Dutch subjects; they never looked posed, and they never were. Mr. Melchers' paintings are part of the life of Holland. The church, the fields, the forge, the homely cottages would reveal to him the pictures that he was quick to visualize and paint. He despised anything that was unnatural, even insisting that the old *vrouws* should themselves tie the lace caps on the young girls, as they were losing the art. Like Rodin, he saw his pictures and painted his models as they pursued their daily tasks. One reason of his success was his remarkable adaptability and his charming courtesy as much to the peasant as to his friends. Having a real gift for languages, he grew very close to the simple peasants in his understanding of their needs and their temperaments, and the children never failed to greet Mynheer, who lived their primitive life with the simplicity of a gentleman and who painted them with such unflinching good humor and enthusiasm.

It is gratifying to know that Mr. Melchers, who is an American by birth and at heart, with a love and interest in American ideals and the life of his own country, has returned to live and paint here. An historic old colonial mansion near Fredericksburg, Virginia, on the Rappahannock, which belonged to a member of the Washington family, is his present delightful home. With his usual penchant for acquiring studios, he has three in this spot, and exhibitions are having the gentle Southland lovingly portrayed by him, a fourth studio in New York and one in Paris still in use. But the Dutch

life is over, as are also the days at Weimar, where a few years before the war the Saxe Weimar Government paid him the compliment of appointing him professor of painting in that historic city. Years ago a well-known historian was asked who was the greatest man Holland had produced and he replied "Rembrandt." I wonder if we could look ahead and see with the sure eyes

of time if we might not count as one of our greatest artists the man that every country delights to honor. Surely his art has a quality that will live through the ages, and the wise men who purchased two of his paintings for the Luxemburg, as well as for every permanent collection abroad, have with prescience known that his art is significant.

FEDERATION NOTES

THE UNITED STATES will be represented this year in the great International Exhibition of Contemporary Art in Venice. This has been brought about through the interest and courtesy of the directors of the Exposition, the assistance of Mr. Homer Saint Gaudens acting as an intermediary, and the American Federation of Arts, to whom a request was sent by the municipality of Venice to assemble a representative exhibition of eighty paintings by the leading living American artists, for which one or two of the principal galleries in the main pavilion have been set aside.

In making the request those in authority offered, by direct cable and through H. E. the Italian Ambassador at Washington, to assume insurance and the cost and responsibility of repacking. Through our American Ambassador at Rome a request was forwarded last autumn to the State Department to erect a pavilion for the United States exhibit such as Great Britain, France, Spain and other nations have erected. But this required an appropriation from Congress and could not be accomplished on short notice. The State Department, however, gave cordial endorsement to the project of the exhibition under the auspices of the American Federation of Arts and assured full cooperation. Arrangements have been consummated whereby the paintings will be shipped from New York to Italy on a United States Shipping Board vessel and so later returned, without charge.

In order to expedite arrangements the managers of the Venetian Exhibition recommended that Mr. John W. Beatty, chairman of the special committee of the American Federation of Arts on the subject of the Venetian Exhibition, as well as Director

Emeritus of the Carnegie Institute's Department of Fine Arts, Pittsburgh, and Mr. C. Powell Minnigerode, Director of the Corcoran Gallery of Art, be made commissioners and empowered to select the works. Mr. Beatty's committee was increased by the appointment of Mr. Irwin Laughlin and Mr. Charles Moore. Mr. Laughlin is a member of the diplomatic corps and was secretary of the American Embassy in London at the time the late Walter Hines Page was Ambassador and later for some months Chargé d'Affaires. He is also a connoisseur of art. Mr. Charles Moore is chairman of the Commission of Fine Arts, to which the matter of the erection of the pavilion was referred.

As the pictures had to be selected and forwarded in less than two months from the time the invitation was received, it was decided that as many as possible should be taken from the biennial exhibition at that time just opening in the Corcoran Gallery of Art, and that no pictures should be included which had not been previously exhibited in some leading American exhibition and so received the approval of an artist jury. The full list of the paintings selected and sent will be published in a later number of this magazine. Every care has been and is being taken to make the exhibition as representative as possible, so that it will give full and just report, to those who may see it, of the status of American painting today. It must be a satisfaction to all to realize that in this most notable International Exhibition held in the beautiful Public Gardens in Venice and visited by thousands of persons from all parts of Europe as well as the United States, American art will have fair representation.

THE NATIONAL GALLERY OF ART

At the Annual Convention of the American Federation of Arts held in St. Louis last May a resolution was passed, authorizing the American Federation of Arts to undertake a campaign of education and publicity to arouse the people of the country to the need of a building for the National Gallery of Art in Washington.

This is a matter in which all those interested in art throughout the country will feel a personal concern and will desire to lend aid. Under this conviction the Federation sent to its Chapters early in January a request for cooperation along two lines: publicity, and expression of interest on the part of individuals. Ours is a representative government; if our national legislators can be assured that it is the wish of the people generally throughout the country that an appropriation be made for a National Gallery building, the appropriation will undoubtedly be forthcoming. Otherwise other appropriations which are being actively pressed will have precedence.

Canada, our neighbor to the north, supports a National Gallery, appropriating thereto annually for upkeep and purchases the sum of \$50,000 a year. Italy, France and England, weighted down with war debts, are supporting their National Galleries and arranging for great Expositions, demonstrating the value of art in industry. The Government of the United States up to the present time has only appropriated the sum of \$15,000 annually, and that only for the last few years, for all expenses in connection with our National Gallery, and no official recognition has as yet been given to art as a factor in national life.

Individual members of the American Federation of Arts can lend assistance by writing to both their senators and representatives in Congress urging the matter of a National Gallery building upon their attention. Articles and other press notices for publication in local newspapers can be had by applying to the secretary of the American Federation of Arts at Washington and will be gladly supplied.

THE 1924 CONVENTION

Announcement is made at this time that the Fifteenth Annual Convention of the

American Federation of Arts will be held in Washington, D. C., May 14, 15 and 16, 1924. The Association of American Museums will hold its annual convention in Washington on the 12th and 13th, and the Association of Museum Directors will hold its annual meeting in Washington that same week, whereas the annual convention of the American Institute of Architects will be held in Washington the week following. Thus within a fortnight will be brought together practically all of those associated and most vitally interested in the progress of art in this country.

ECHOES FROM THE 1923 CONVENTION

It is interesting in this connection to note that the United States Bureau of Education has recently issued in pamphlet form and widely distributed the address on "The Need of Art Training in the Colleges" by Mr. George C. Nimmons of Chicago, member of the American Institute of Architects, delivered at the latest Convention of the American Federation of Arts held in St. Louis, May, 1923, and has likewise published an eighteen-page pamphlet on "Art as a Vocation, the report of a conference called by the United States Commission of Education in cooperation with the American Federation of Arts on the evening preceding the assembling of the recent Convention in St. Louis.

MR. CUTHBERT LEE JOINS OUR FORCES

The American Federation of Arts is fortunate in having secured the services of Mr. Cuthbert Lee, who on January 1st became associate secretary and assumed to a great extent the business management of the Federation and in particular charge of the organization's publications and promotion. Between his preparatory school and college entrance he spent a year with Dr. Grenfell in Labrador, of which in book form he has given an interesting account. After graduation he was for two years with the John Lane Company, publishers in New York, and then, determining to take up the study of foreign trade, held for a time a secretarial position in our diplomatic service in Russia. He was in Russia during the revolution. Upon the entrance of the United States into the Great War, Mr. Lee entered the Army and served until the



AUDIENCE LISTENING TO A TALK BY MR. H. M. KURTZWORTH ON THE NATIONAL GALLERY COLLECTION OF PAINTINGS
—MICHIGAN ART INSTITUTE PAVILION. STATE FAIR, 1923

THIS EXHIBITION IS BEING CIRCULATED UNDER THE AUSPICES OF THE AMERICAN FEDERATION OF ARTS

war's conclusion in the Ordnance Department. After peace was declared he returned to the United States and entered the publishing house of Doubleday, Page & Company, from which he now comes to us.

MEETING OF THE BOARD OF DIRECTORS

A meeting of the Board of Directors of the American Federation of Arts was held in New York in December at the Metropolitan Museum of Art. In attendance at this meeting in addition to the members of the Board were, by special invitation, Mr. J. Monroe Hewlett, chairman of the Federation's campaign committee in New York, and Mr. C. C. Curran, secretary of the National Academy of Design. Both Mr. Hewlett and Mr. Curran made interesting and helpful suggestions in regard to the advancement of the Federation's work and in particular in regard to a closer association between the national organization and the individual members of its chapters.

In connection with the membership campaign in New York a meeting was held on the afternoon of December 5 in the Vanderbilt Gallery, Fine Arts Building, in which the Winter Exhibition of the National Academy of Design was in progress. Mr. Arnold Brunner presided, and Mr. Robert W. de Forest, president of the American Federation of Arts, outlined the purposes and accomplishments of the Federation and spoke enthusiastically of its national service, after which Mr. Walter Damrosch, the distinguished conductor of the New York Symphony Orchestra, Mr. Swinnerton, British novelist, Mr. Harry W. Watrous, President, National Academy Association, and Miss Leila Mechlin, secretary of the American Federation of Arts, spoke briefly. Mr. Damrosch emphasized the need of urging upon the national government the recognition of art as a factor in national life; Mr. Swinnerton suggested the need of opening the eyes of the people to the recreational

and inspirational value of art; Mr. Watrous called attention to the need of keeping the public informed in order that a discriminating taste might be developed; Miss Mechlin gave a few concrete instances of the work that the Federation is doing. It was an exceedingly inclement afternoon, dark and very rainy.

A NEW CHAPTER

A new chapter of the American Federation of Arts has been recently formed at Berea, Kentucky, with a membership numbering thirty-four. The following officers have been elected: President, Mary E. Welsh; recording secretary, Katharine Bowersox; treasurer, Mrs. Howard Taylor; corresponding secretary, Mrs. Anna Ernberg. Membership, Program, Exhibition and Publicity Committees have been appointed.

The chapter plans to hold three meetings this year and for their "bit of work" to give four of the Illustrated Lectures sent out by the Federation and have one "At Home with Michel Angelo."

INVITATION TO RECEPTION

All members of the American Federation of Arts, active, associate, and others are invited to a reception on Friday afternoon, February 15, to be given by the Architectural League of New York in the American Fine Arts Building at 215 West 57th Street, New York.

This invitation, issued by the president, Mr. Harvey W. Corbett, includes a special view of the Architectural League Annual Exhibition which is one of the most interesting and important held in New York each year. This exhibition includes architecture and the allied arts, such as sculpture, mural painting, and the art of design. The galleries are decorated in an original way for the best showing of the plans, art objects, small models of houses, landscape architecture and examples of adaptation of art to the home.

This is the first of the series of receptions to be held during the season in New York, as one of the services which the American Federation of Arts renders to its members. All members resident in or visiting New York are privileged to attend. Admission is by membership card.

A. F. A. EXHIBITION NOTES

The year 1924 has already presented new opportunities for the usefulness of the Travelling Exhibitions circulated by the American Federation of Arts.

We were asked to send out a special exhibition of paintings to nine Ohio Colleges: Oberlin, Lake Erie College, Muskingum, Kenyon College, Ohio College, Ohio Wesleyan, Miami University and Western College, Denison University and Wooster College. The Grand Central Art Galleries lent twenty-five excellent paintings for this circuit. These were sent first to Oberlin College. The director of art at Oberlin is handling the details of the circuit, and the collection will remain two weeks at each college and will be on tour approximately five months.

While the artists of the east have for years been sending their pictures to the west, the artists on the Pacific coast have not become so widely known here. For this reason the American Federation of Arts arranged to assemble in California a group of paintings solely by California artists. These pictures were selected by the artist, Benjamin C. Brown of Pasadena. The collection will be circulated chiefly in cities east of the Mississippi, going first to Ann Arbor, Michigan, then to Galesburg, Illinois, Painesville, Ohio, and three or four other cities.

Many people who found the collection of Greek Photographs by M. Boissonnas, which the Federation has been circulating, of particular interest will be glad to know that this same pictorial photographer has sent us from Geneva a collection of forty-eight views of the Swiss Alps and Lakes.

The Print Makers' Society of California has been holding great international exhibitions for some years, and its members number both American and European artists. Through the secretary a Travelling Exhibition has been prepared comprising seventy-four wood block prints, etchings and lithographs, and this collection will be circulated by the Federation for the remainder of the season.

The Garden Club of America and the Ferargil Galleries of New York lent their assistance in the special exhibition of "Paintings of Flowers and Gardens" which



EARLY MORNING PASTURE

EDWARD C. VOLKERT

SEVERAL PAINTINGS BY MR. VOLKERT HAVE BEEN INCLUDED IN THE AMERICAN FEDERATION OF ARTS TRAVELING EXHIBITIONS

the Federation now has on circuit. This collection has been supplemented by five charming little bronzes by American sculptors, lent through the courtesy of the Grand Central Art Galleries. The circuit includes Manchester, New Hampshire, Memphis, Tennessee, Bloomington, Decatur and Quincy, Illinois.

A very strong collection was selected from the Winter Exhibition of the National Academy of Design and sent to Fort Worth, Texas, for January. This is the fourteenth year the Federation has sent an exhibition there, and the Texas circuit presents one of the best opportunities each season for sales. The National Gallery of Art generously lent for this exhibition La Farge's famous painting, "The Visit of Nicodemus to Christ."

The Providence Water Color Club has assembled a collection of forty-five pictures,

representing the best work of its members, for circulation by the American Federation of Arts. The Mechanics' Institute at Rochester, New York, showed the exhibition during January, and the Art Gallery of Toronto, Canada, is combining this exhibition in February with the 1924 Water Color Rotary, just assembled from the combined exhibitions of the New York Water Color Club and the American Water Color Society. The Winnipeg Gallery and School of Art in Canada is also arranging for some of the Federation's Travelling Exhibitions.

A still further point is Honolulu, where the Federation recently sent the Exhibition of Photographs of American Museums, and hopes to send a Water Color Rotary later in the season.

When Brookings, South Dakota, had the "Paintings by Contemporary American Artists," the Director of Art at the College

wrote: "I must add a word about the exhibition. The pictures were greatly enjoyed. We kept a register the three weeks we had the pictures on exhibition, and we found at the close there were over fifteen hundred signatures. We charged as small an admission fee as possible in order to make the exhibition as democratic as possible; the fee was one dollar for guarantors' tickets (season) admitting two, and twenty-five cents for general season tickets, yet we covered the cost of rental and transportation. People here certainly appreciated the work the American Federation of Arts is doing."

During the month of December, Williamsport had the collection of Wood Block Prints, which was enjoyed by members of the Clio Club and other lovers of art in Williamsport and near by. Many students from the Dickinson Seminary came to see the prints. The exhibition was open regularly in the Public Library every afternoon from two until six o'clock, and if any one came in the morning to see the prints who could not come at any other time they were shown around. "It did draw the most unexpected people! And it was very very interesting and a pleasure to realize the good we did."

Erie, Pennsylvania, recently wrote of the Louis Comfort Tiffany Exhibition: "There has been considerable publicity about the Tiffany Exhibition, and interest has increased day by day. It really is splendid. The general impression is of how cheerful it appears, and people go away buoyed up by its light and color."

MEMBERSHIP

The membership campaigns are well under way, with unusual interest being shown in the south and far west, which is very gratifying, as there was less interest in both of these sections last year. Among our present chairmen are: Mrs. Wymberley De Renne in Savannah, Georgia; Mrs. Robert Nichol in Nashville, Tennessee; Mrs. Hamilton Johnson in Jackson, Mississippi; Miss Mollie Anne Peterson in Greensboro, North Carolina; Miss Janet Dowie in Austin, Texas; Mrs. Edgar Odell Lovett in Houston; and Miss Caroline Guignard in Columbia, South Carolina. On the Pacific coast we are fortunate in

having Mrs. T. Mitchell Hastings in Santa Barbara, Miss Shirley Williamson in Berkeley, Mrs. William A. Wells in Spokane, Mrs. Asbury Dennis in Tacoma, and Mrs. Monroe Gilbert in Salem, Oregon.

The returns that have so far been received from small communities are as gratifying as those of last year. Winchester, Virginia, a town of 7,000, with Miss Virginia Kurtz as chairman, has sent applications for 16 members; Meridian, Mississippi, a city of 24,000, with Miss Effie Wilson as chairman, 23 applications; Birmingham, Michigan, a town of 4,000, with Miss Florence L. Booth as chairman, 14 applications. Santa Barbara is forming a chapter; 68 applications have been received already. Phoenix, Arizona, with Mrs. C. F. Ainsworth as chairman, has sent 14 applications in addition to those sent last year.

All of the Invitation Committees have been carefully discriminating in extending invitations. The object is *not* merely to increase our numbers, and certainly not simply to secure subscribers to the AMERICAN MAGAZINE OF ART. It is, as last year, twofold—to increase local interest in art and to invite as members those people who are genuinely interested in art, either because of their desire to spread its appreciation to others or to increase their own discriminative taste and pleasure, or both.

The conflict between local and national interest is lessening. More and more, people who are vitally interested in local organizations are realizing that "to get their supporters interested in the Federation and reading the AMERICAN MAGAZINE OF ART regularly is the best possible education for a more liberal support of the local art interests."

In this convention the following letter from a one-year-old Chapter in Morgantown, West Virginia (a city of 12,000 inhabitants), will be found interesting:

MORGANTOWN, WEST VIRGINIA,
January 1, 1924.

MY DEAR MISS HAWLEY:

What are we doing in our newly organized chapter of the A. F. A. in Morgantown?

You know well enough some of the difficulties of getting started, and we are still a very young organization. However, though our membership is small, I feel that most of them are very enthusiastic. We are having a regular program this year, with American Artists as our main subject.

At our meetings we usually have no more than a dozen present, but we *all* take part. I wish you could have been present at our last regular meeting. It was a dreadful, *rainy* night, but twelve enthusiastic members were there. After a talk on American Art Schools led by one of our members who is on the university faculty, each one discussed briefly an American portrait painter.

We shall have several of the illustrated lectures at our regular meetings. We are offering our help in the way of committees for advice, buying, etc., in the furnishing of the new community house here. We are also encouraging a picture contest in the public schools. It will be conducted by the teacher of drawing who is a member of our organization, assisted by a committee from the A. F. A.

We have asked all the merchants carrying pictures or art objects to take part in this, and every one has been most cordial. We shall have any number of prizes to offer the children, as they will be given by these merchants.

But our *big project* is an exhibit which we shall have in February. It is your Metropolitan Museum Exhibit. We shall have this exhibit in the new community building, and we hope to interest every organization in Morgantown and the people in general in this exhibit. If we can make it go over successfully, we feel that we can make our organization of the A. F. A. known here as one that desires to help in fostering artistic appreciation. I hope also that it will enable us to get a little extra money in our treasury so that we can do more things. I hope we can send a delegate or delegates to the convention.

I am so anxious to have an active worth-while chapter here. I have written very informally, but I want you to know just our conditions here.

Any help or advice from you is always appreciated.

Yours truly,

(MRS.) P. I. REED,
President of Morgantown
Chapter of A. F. A.

ART IN OUR COUNTRY

"But have you any art in America?" When this question is put by Europeans how many of us can give a concise answer, naming a few of our outstanding examples of painting, sculpture and architecture?

It is true that the first equestrian statue by an American sculptor was unveiled as recently as 1853, but great progress has been made since then.

Now for the first time, America, through the efforts of the American Federation of Arts, has inventoried her art. Practically every important painting, statue, private collection or especially magnificent home, every notable art museum or gallery, with its hours, exhibits, and admission fees to the public, each park, industrial model village, garden city, fine historic house, very good modern bank or other building, the art colonies such as Gloucester and Peterboro with their activities—all are included, for each of 672 cities and towns in a small, convenient, bound book "Art in Our Country," illustrated with 47 photoengravings.

Within are exact size samples of pages and illustrations. On the last page is an order blank. The American Federation of Arts, a non-commercial organization, has issued this book in a small edition only, primarily for members. Orders from members and others will be filled while sufficient copies remain over and above a reasonable reserve.

THE AMERICAN MAGAZINE OF ART

AN ILLUSTRATED MONTHLY MAGAZINE
Published by The American Federation of Arts
1741 New York Ave., Washington, D. C.

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1741 New York Ave., Washington, D. C.

SUBSCRIPTION PRICE \$3.00 A YEAR

Postpaid to all places in the United States and its possessions. Canadian postage 25 cents and foreign postage 50 cents extra. It is sent to all members of the American Federation of Arts.

VOL. XV FEBRUARY, 1924 No. 2

COMMERCIALISM IN ART

There is a common belief that there can be no more unfortunate mating than that of art and commercialism, and there are those who would keep art on so high a platform or so far removed from the things of this world that it would thus escape contamination. But there is much misconception in this view. Commerce has nobility when it is not perverted by dishonesty or greed. The great art of the Renaissance was produced to order and was paid for by those of princely wealth.

A most excellent essay on this subject, putting the contact on the right footing, appeared in a recent number of the *School Arts Magazine*, written by Julia W. Wolfe. Because of the clearness of the thought and the correctness of the definition, we take the liberty of passing it on in part to our readers. After pointing out the danger of producing artists giving too much heed to the demands of trade, both for the good of their art and for the maintenance of its commercial value, and calling attention to the fact that the genius of a race is its most characteristic and precious possession, the most vital and valuable quality it can contribute to civilization, which any sacrifice in its individuality hopelessly impairs, she says:

"This loss of soul and of workmanship as well—for when the life goes out the body begins to decay—comes not only when alien taste is permitted to change the quality of the creation of racial genius, but when art begins to let a market shape its product. It is as true of painting, sculpture, music and architecture, as of the spiritual world. The temptation to shape the product of a man's genius to the demands of the hour is fatal in the long run, not only to the originality and compelling charm of the artist's work, but to its commercial value. Commercialism in art enters at this point. . . . It is one of the many popular delusions about art and artists, however, that men and women of artistic gifts are always ineffective in dealing with affairs; and that to possess a sound judgment in such matters is to have the commercial spirit in one's work. The fact that a man can paint does not make it impossible for him to drive a nail straight. As a matter of fact, there have been many men of artistic genius who have had uncommon faculty for driving nails straight. Leonardo da Vinci painted with the best of his age, and had a practical genius as well. . . . An artist is not commercial because he happens to have what is called common sense, and knows not only the value of things but their prices as well. An artist is not commercial when he gets the best price for his work. He is commercial when he shapes it for a market instead of fashioning it to express freely and without regard for the taste of the moment or the demand of his contemporaries, his own genius. The commercial element comes in at the creation of a work of art, not at its disposition. The most fastidious and proudly incorruptible poet of the last generation wrote what he chose and as he chose; but when his work was done he was conspicuously shrewd in disposing of it. It is not a popular thing to say, but it is true, that many of the noblest artists have worked for money; they have sold their time and skill, not their conviction and genius. . . .

"The curse of commercialism lies in the fact that it robs a work of art of its perfect sincerity and originality by possessing the artist's mind in that hour of birth when the work ought to possess the soul with that passion for perfection which has filled the world with visions of ravishing beauty."

NOTES

The National Gallery of Canada was founded in 1880. In 1913 it was incorporated by Act of Parliament and placed under the management of a Board of Trustees appointed by an Act of the Council. During the war it was closed, in fact it has only been two years now since it was reopened, but it seems to have attained a new lease of life, fresh vitality, and to take a very important part in the life of the Canadian people.

The Annual Report just published, for the fiscal year 1922-23, is full of interest. In the first place, it states that the annual appropriation is \$50,000, out of which a considerable portion is required for maintenance, leaving a small amount for purchase. Notwithstanding, however, several important acquisitions have been made during the past year, among them a fourteenth century "Madonna and Child" attributed to Taddeo Gaddi. The collection has also been considerably enriched by the purchase of works of modern painters of distinction. During the visit of the chairman of the Board, Mr. B. E. Walker, and the director, Mr. Eric Brown, to England, some unusually fine examples were secured of the work of such well-known British artists as William Strang, Augustus John, Charles Ricketts, Mrs. A. L. Swynnerton, the first woman to be made an Associate of the Royal Academy since its foundation; Walter Russell, Cayley Robinson, and others.

The statement is made in this report that Canadian art and public appreciation of it have definitely advanced during the past year, the standards of the current exhibitions have been higher, and public interest in art study and art teaching is developing strongly. The Ottawa Woman's Art Association is undertaking the teaching of Ottawa children to appreciate the National Gallery. Classes of children with their teachers, or unattended groups of visiting children, are met by members of the Art Association and conducted through the galleries. Between January, 1923, and the end of March, five hundred children thus received instruction and were helped to a better appreciation of

the real meaning of art. In this way, says the author of this report, will gradually be built up the sum and substance of a great national art, without which no country can ever be truly great.

The attendance at the Canadian National Gallery in Ottawa last year amounted to 101,000. There has been a series of special exhibitions held, most notable among which was that of the Canadian War Memorials, a most important collection. Following the example of the museums in the United States, this museum inaugurated during the past year two evening openings, with the added attraction of orchestral music, and it is thought that this will become a regular feature of the museum's program in the future.

This Museum, on behalf of the cultivation and development of the Fine Arts throughout the Dominion, sends out loan exhibitions, which are in great demand, practically every city and town of importance between the Atlantic and Pacific requesting them. It also circulates lectures illustrated by stereopticon slides in the same manner as does the American Federation of Arts.

In short, the condition of Canadian art today is reported as healthy and growing.

Baltimore seems particularly successful in getting up exhibitions of contemporary handicraft. This year the Baltimore Museum of Art cooperated in the undertaking with the Handicraft Club, and the exhibit was held in the Museum building. The exhibition comprised glowing and colorful batiks, tied-and-dyed scarfs in rainbow array, and block prints. Theodore Hanford Pond, formerly of the Maryland Institute but now director of the Dayton Art Institute, was represented by some of his beautifully wrought silver. Other interesting silver was lent by George Jensen, formerly of Denmark, now of New York. There was jewelry by Frank Gardner Hale, Amy Beal, Gertrude Peet, Margaret Rogers, and others; and books beautifully bound. The prize for bookbinding was awarded to Fanny Dudley, of New York, who sent three volumes. Special mention was given to the work of Mrs. George Page Ely, which

included a catalogue of the paintings of her father, J. Alden Weir.

There was a fine showing of pottery, which was grouped in the court with effective backgrounds of textiles. Seventeen different potters were represented.

The ecclesiastical exhibit was arranged by a special committee under the chairmanship of Elizabeth Clark, which comprised rich vestments and altar furnishings. The prize in this section was awarded to the Cathedral Studio, Chevy Chase, D. C., Lucy Mackrille, Director. Special mention was given to Sister Olive Frances of the Convent of St. John Baptist at Rahway, N. J., for her illumination.

An entire room was planned by Lester D. Borenda, combining furniture, mirrors and metal work designed by this artist and executed by his associates. Paintings by him which formed a part of the decoration included a delightful portrait of his daughter. Another room was filled with elaborate screens by Robert W. Chanler.

In the Handicraft Club's room, opening directly from Cathedral Street, there was a large variety of greeting cards displayed. The prize for the best group was awarded to the Roberts Studio of Arden, Delaware. Special mention was made of the work of Alfred Bartlett of Boston.

ART AND THE
"GENERAL
ELECTRIC"

Gerrit A. Beneker, whose war posters made for the Navy Department and whose work with the Hydraulic Steel Company of Cleveland, Ohio, are well known, is now associated with the General Electric Company, of Schenectady, N. Y., where he is again serving as what might be called a *liaison officer* between Capital and Labor. He is a member of the manager's staff, has a fine studio in the plant with full freedom to paint whatever he chooses of men and mechanisms. Among his first works were two portraits, one of an old Spanish laborer and one of an iron-molder. These and other pictures, together with editorials on art, will be published in the magazine which goes to all employees there and in other plants of the company.

Mr. Beneker is one who believes that art may be utilized as a spiritual force in industry, and he has demonstrated the soundness

of his theory. His one-man exhibition of twenty industrial paintings and twenty paintings of Cape Cod has been on the road for over three and a half years. It was lately shown in Bloomington, Illinois, then in Springfield. In January it was in Decatur, in February it is scheduled for Antioch College, and in March it will be shown in Elmira, N. Y.

ART IN
INDUSTRY

Again the Metropolitan Museum is holding an exhibition of American Industrial Art, a manufacturers' exhibit. For several seasons such an exhibition, consisting of works the design for which has been inspired by exhibits in the Museum, has been a museum feature at this season, but now the scope is considerably widened. The exhibition, which opened on January 13 to continue to March 2, is made up of the best objects of industrial art, regardless of source of inspiration, produced for stock in the year 1923 by American manufacturers. The only requirements were that the objects entered should be of the highest standard as to design and execution; that they should have been designed and executed in the United States; that they should have been designed or made within one year preceding this exhibition; that they should be the work of manufacturers or designers engaged in "quantity production," by which is understood the manufacture of a number of pieces at a time from a single design, or the manufacture of a number of identical pieces from time to time, but from a model or drawings retained for the purpose; and finally, that they should be or represent the actual stock in trade of the exhibiting firm or individual for the period covered. The exhibit includes jewelry, silverware, wrought iron, brass, copper, bronze, pewter, textiles, woven or printed lace, tapestry, bookbindings, rugs, leatherwork, carved wood, pottery, porcelain, glassware, wall coverings, stage decorations.

The previous exhibitions were held largely to demonstrate the value of the Museum as a working laboratory for industrial designers. The purpose of the present exhibition is to demonstrate to the public the artistic merit of contemporary quantitative production. Announcement has been made that the Metropolitan Museum firmly be-

lieves that American manufacturers and designers are all destined to lead the world if they will avail themselves of the opportunities offered to improve the art standards of their output by a study of the best examples.

This exhibition has been arranged under the direction of Richard F. Bach, Museum Associate in Industrial Design.

In this connection it is interesting to note that a most excellent article on the subject of "Art in Industry," written by Mr. Bach, was published in a recent number of the *School Arts Magazine*. As illustrations for this article Mr. Bach showed side by side an old Chinese vase and the same design used to beautify a talcum powder can; a fifteenth century brocade and a modern cretonne; an American teapot and an old French vase. Concluding his article, he made the following statement: "The American public is rapidly approaching the place where it will say: 'We want the best design by an American designer in all our home furnishings, in our clothes, and in our books; we want American-made products, no matter whence the raw material comes; we are willing and able to pay for good design.' Provide excellent design and American industry will grow."

AMERICAN
ACADEMY
IN ROME

During December of the annual shipment of the men's work to New York took place. There were thirty-three subjects com-

prising nine pieces of sculpture by Gaetano Cecere, nine drawings and renderings by J. K. Smith, six drawings of villas and gardens and a scale model by Ralph E. Griswold, and eight paintings and frescoes by Carlo Ciampaglia. The shipment is expected to arrive in New York in ample time for the annual exhibition of the Architectural League. The following will give some idea of the activities of the fellowship holders.

"The architects Hafner, Deam and Newton are in residence, while Marceau has gone to Florence to obtain material for his studies of the Pozzu Chapel on the Palazzo Palmieri. Hafner is painting his copy of the model of Michelangelo's dome of St. Peter's, while Deam and Newton are both engaged on their first year envois. Newton has obtained all his measurements

and other data for his record of the Villa Chigi, while Deam has laid out several drawings for his restoration of the Temple of Fortuna.

"Of the sculptors, Amateis is working on a new figure and a portrait, having finished his Renaissance relief in marble. Stevens is travelling in France and England after having cast his figure of America and making studies of animal life in the zoo behind the Villa Borghese. Meyer has his first year figure cast in the plaster ready to develop in that material. He has other interesting projects under way.

"Sculptor Amateis has a life-sized figure of a female bather on exhibition at the International Exhibition now open in Rome.

"Professors Manship and Faulkner arrived in Rome in November and went immediately to work upon the Ward-Thrasher Memorial. As soon as Prof. Manship had his portion ready for the stone cutter and while the sculpture was being blocked out, he went to Egypt, and upon his return from Egypt he expects to put the finishing touches on the monument himself.

"Of the painters, Schwarz is working on his principal figure composition, making water colors and etchings. Floegel has been preparing a new group of cartoons for fresco and is now travelling in northern Italy. Bradford is away making a tour north to Florence and Venice visiting the Embrian and Tuscan hill towns.

"Isadore Richmond, on a Rotch Scholarship in Architecture from Boston, has just arrived in Rome and is starting to lay out the first of his numerous envois."

G. P. S.

The Kansas City Art Institute, of which Mr. H. M. Kurtzworth is director, announced a mid-western artists' exhibition to be held in its galleries February 4 to March 2. Exhibitors must be residents, natives or previous residents of Missouri, Kansas, Oklahoma, Colorado or Nebraska. The Kansas City Art Institute offers a gold, silver and bronze medal besides which there are purchase prizes of \$500, \$250 and \$100, the first two given by the Institute and the third by Mrs. J. B. Irving.

During December the Kansas City Art Institute held an exhibition of work by Canadian artists and a one-man exhibition of paintings by William P. Silva. The Canadian exhibition comprised the works of seven artists, a number of whom have been invited to show their paintings in the British Empire exhibition to be shown in London during 1924.

During January Mr. Walter Pach, a well-known art writer and critic of New York, gave four illustrated talks at the Art Institute on "Ancient Art," "Mediaeval Developments," "The Renaissance," and "The Arts Today."

The privilege of viewing a collection of paintings, one hundred and ten millionth part of which was owned by each of the interested citizens, was an interesting experience to hundreds of people, not only from Kansas City but from the whole mid-western territory, during the month of October.

During the entire month 30 paintings from the National Gallery of Art were shown together with Watercolors by Frank Benson, Etchings by Jules DeBruycker, and Graphic Arts by members of the Salmagundi Club, of New York City. These exhibitions were of particular interest to many visitors on the occasion of the Kansas City Fall Festival.

The National Gallery collection was featured in publicity regarding this month of festivity as one of the chief attractions.

The newspapers were particularly interested in the fact that this collection could, for the first time, be viewed outside of the city of Washington, and took occasion to point in very definite terms the fact that the United States should have at least as fine a building to house its own collection as has the National Gallery of England. Editorials were also written regarding the importance of this premier showing of the season.

During the whole month the Director, H. M. Kurtzworth, lectured to groups of visitors as they came to the gallery, and on Thursday afternoons special lectures were given to which the public was invited, various prominent clubs acting as hostesses.

In each of these talks the National Gallery collection occupying the main galleries was the most important topic since the collection represented so well various aspects of America's art development.

Without question the National Gallery, as well as the American Federation of Arts, is doing the country a great good in enabling all parts of the country to see and appreciate such collections as this, for the nation can be unified as much by the arts as by language and law. In fact it is Kansas City's recommendation that a group of the National Gallery paintings be available for tours of this kind every year, as is now currently done with various national collections in Great Britain.

Since the state has always had a large hand in the earlier progress of the world's art, and since the United States has not as yet taken much official interest in this aspect of the nation's welfare, we believe that this inauguration of an annual traveling exhibition chosen from the nation's own gallery will do more to bring the arts to their former status, as the elements of a well-governed state, than any other effort made in recent years.

H. M. K.

NATIONAL GALLERY EXHIBITION IN DETROIT

Detroiters and in fact the people of the whole State of Michigan were given the privilege this year of a trip to Washington to see the National Gallery collection via thirty representative canvases brought from the capital in order that they might take pride in the nucleus for a collection of typical American work. In contrast with a very modern group from the Society Anonyme the interest in this national collection of understandable paintings by representative American artists was very high, and provided subject matter for many discussions led by H. M. Kurtzworth, Paul Honore, and other artists.

The method of attack used was to talk on general principles of art in the outdoor pavilion, for the galleries are not large enough to accommodate a great crowd, and then, after the elements had been discussed and demonstrated by means of drawings and sketches made before the audience, the assemblage was led into the galleries where

the National Gallery collection was used to point out the elements of art appreciation thus expounded. (The photograph reproduced on page 87 gives some idea of the typical crowd absorbing these principles preparatory to viewing the masterpieces.)

The Michigan Art Institute, where the exhibition was held, is situated on the Michigan State Fair grounds on Woodward Avenue, the main artery of the city of Detroit. Nearly one million people visited the institution during the ten-day exhibition. Plans are now being laid for a One Hundred Thousand Dollar Art Building, which will include not only the state collection of paintings purchased at the Annual Michigan Artists' Exhibit, but a school of painting, industrial art and possibly music as well.

Each alternate year the Michigan artists are invited to send their work to this exhibition, and on other years the best outside inspirations are brought to them by collections shown here. Unquestionably the American Federation of Arts traveling exhibition selected from the National Gallery collection at Washington was one of the most popular exhibitions ever shown in the state, and not only created considerable appreciation for the arts in themselves, but with the cooperation of the newspapers the poignant need of an adequate building to house the increasing national collection was aroused.

H. M. K.

AT THE SAN FRANCISCO MUSEUM OF ART
One of the exhibitions of unusual importance that has just opened in the San Francisco Museum of Art, Palace of Fine Arts, is a collection of facsimile reproductions of all the drawings made by Hans Holbein the younger, and presented to the permanent collection of the Print Department by Charles Templeton Crocker.

The reproductions, numbering about four hundred, are an absolute facsimile and so faithful to the originals that, when the first ten prints were made, the Swiss publishers had them put into frames corresponding to those in which the originals were framed, and invited the foremost print connoisseurs of Europe to view them. Not in one instance could the reproductions be told from the originals. The prints show the actual

action of age, the discolorations, grease spots, and even the lines due to folding. There are only a few hundred sets of these prints in existence, as the edition was limited to the capacity of the plates. Five of the sets were allotted to America, and this is one of three sets belonging to a museum in this country.

As it is impossible to secure the originals, Director J. Nilsen Laurvik emphasizes the fact that, for educational value as well as for purposes of study, these reproductions are just as beneficial for the student as the originals would be, and they make it possible to follow the work of this great artist from his youth until his death.

The other new exhibitions, now being shown, are a Memorial Exhibition of the work of the noted San Francisco artist, Anne Bremer, the Second Annual Traveling Exhibition of Selected Work by Western Painters, an exhibition of aquarelles by Stanlet Wood, and a collection of facsimile reproductions of selected drawings by the old masters in the Uffizi, the latter also being presented by Mr. Crocker.

There has been installed in the rotunda of the Museum a life-size marble of the Madonna and Child, a work of great beauty, by the fifteenth-century Italian sculptor, Antonio Begarelli, presented by the late Mr. De Motte, who was one of the foremost art connoisseurs and collectors in Paris. Begarelli was said to have been an intimate companion of Correggio and the modeling of his figures seems to corroborate the story, for it may have been from the famous painter that he borrowed something of his flow of line and grace.

M. U. S.

SOME CURRENT EXHIBITIONS
The Columbus Gallery of Art showed in December paintings by Bellows, Kroll, Luks, Rosen and Speicher, sculpture by Edwin F. Frey, pupil of Barnhorn and Herbert Adams, and now one of the faculty of the Columbus Art School, and a collection of lace lent by Columbus residents. In January this enterprising young museum set forth a comprehensive exhibition of American handicrafts assembled by Mr. Theodore Hanford Pond, its director, who is himself an accomplished craftsman, besides original drawings by a

group of well-known American artists and a local loan collection of metal work antiques.

In the Rochester Memorial Gallery in the early winter was shown a notable collection of 18 portraits of well-known artists by Wayman Adams, and at the same time was shown a group of twenty landscapes by Ernest Lawson, thirty water colors by members of the Salmagundi Club, and an interesting collection of textiles, brocades, embroideries, etc., lent by Samuel B. Dean of Boston.

In the Albright Gallery of Buffalo, through December, was shown one-man group exhibitions by Garber, Lie, Waugh, Davies and Leon Gaspard.

In the Public Library Building, Akron, Ohio, under the auspices of the Akron Art Association, the first annual exhibition of works by Akron artists was held from December 10 to January 11. This comprised oil paintings, water colors, pastels, drawings and prints, architectural studies and pictorial photographs.

DO THEY
SELL 'EM!

The following is an editorial published in the *Emporia Gazette*, Emporia, Kansas, which was forwarded to us

by the Librarian of the Kellogg Library:

"This morning at the William P. Silva exhibit now showing in the art room at the Teachers College a small fourth-grader—who was there, he explained, because 'Miss Morrison had sent him,' but who remained because he was interested—hunted all over the room for picture 'Number 23.' 'I guess it isn't here,' he decided aloud finally; 'its name is "Hazy Morning." Now where do you suppose that picture is?' Someone suggested that perhaps the picture was the one that had been sold in Wichita, where the exhibit had shown before coming here.

"Do they sell 'em?" the youngster asked incredulously. 'Why, what do people do with 'em?'

"And this youngster comes from a home where there are fine prints. And neither is this boy alone in his attitude toward gallery pictures. Too many people think that originals are only for galleries, forgetting that artists can't live on exhibitions but must sell their wares.

"Better any time a good copy than a poor

original, but a good original in the singing colors of many of our moderns will awaken something in an observer that a copy, however good, never could do. But many families in Emporia cannot afford to buy originals and, taken as a whole, but few exhibits come here the year round.

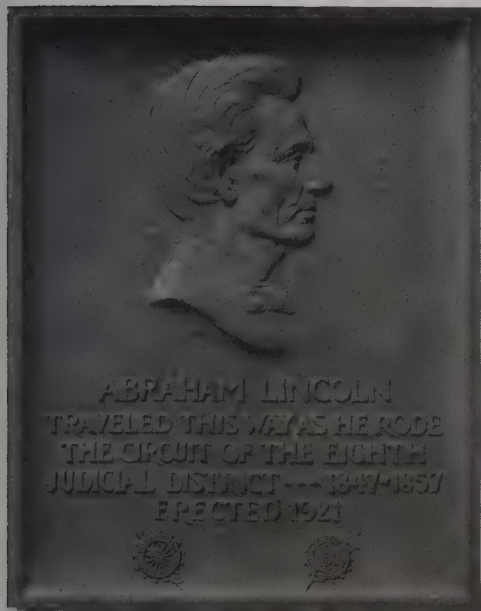
"How are the children of the town to get an idea of the originals unless they see them. There should be a small, permanent gallery in Emporia, where a few good pictures and even an occasional bronze may be visited by the school children and their parents. Such a scheme isn't impossible. It has been done and by towns no larger than Emporia. If only one picture were purchased a year, it would not be long until Emporia had more than the nucleus of a little gallery. And once the move was made it is not beyond the range of possibility that some of Emporia's citizens who pay big income taxes might present the little gallery with a gift of a picture or two.

"Someone should make the start. And in enterprises of this sort, the first move is usually up to the women. If they get in line, the men will follow. What's the matter with the women's clubs? Let them 'go halves' with the Chamber of Commerce. Here's a chance to do some missionary work at home that will each year yield a better and bigger harvest."

A rather notable project which had its inception in 1914 is nearing its successful completion in Illinois. At that time, under the auspices of the Daughters

of the American Revolution, the Lincoln Circuit Marker Association was formed for the purpose of memorializing the route which the Great Emancipator travelled between the years 1847 and 1859 when, twice each year, he rode the Circuit of the old Eighth Judicial District. Eighteen counties were so covered.

The Association came into being as a result of the plea of Judge Cunningham, of Urbana, Illinois, who at that time (he has since died) was the only one living of the lawyers who rode the Circuit with Lincoln. He wished that this highway might be permanently marked so that the Great American could speak to the generations



BRONZE TABLET—DESIGNED BY HENRY BACON
MODELED BY GEORGE J. LOBER

of all time, teaching the true American doctrine.

The marking selected by the Association is three-fold in design and location. First, there is placed in the courtyard of every county seat a marker of granite designed by Mr. Henry Bacon, architect of the famous Lincoln Memorial at Washington, D. C. It bears a bronze tablet with a medallion head of Lincoln modeled by George J. Lober, a replica of the figure by Daniel French in the Washington Memorial carrying the inscription:

ABRAHAM LINCOLN
Traveled This Way As He
Rode the Circuit
of the
Old Eighth Judicial District
1847 1851

As a second feature of the plan a guidepost of ornamental concrete, designed by Mr. Edgar Martin, the state architect, points the way at all county limits. The third marking device contemplates the utilization of telephone poles at cross and divergent roads to bear the emblem of the L. C. M. A.; a circle painted white with a border of flag blue and the words "LINCOLN CIRCUIT" in blue across its face. This part of the work is not yet completed. C. B. C.

The Art Alliance, which occupies three old mansions on Rittenhouse Square in Philadelphia, holds continuous exhibitions, houses fifty artists, runs a restaurant for its members, and arranges numerous talks, lectures, private views and recitals for their enjoyment.

Following its aim to further art, it conducts a Registration and Information Bureau, from which art information is disseminated and young singers secure engagements. If a young man or woman wishes to be registered, he or she brings to the Art Alliance a letter of recommendation from the instructor and is then given the opportunity of a trial by jury. If the applicant meets with the approval of the jury, which is composed of prominent and fair-minded musicians, his or her name is promptly added to the list and engagements are secured. Last year the bureau had a total of three hundred and twenty-five applicants and one hundred and twenty-five calls were filled, about two hundred having been received.

In a further attempt to spread the knowledge of art and bring it within the reach of those whose pocketbooks are thin, the Art Alliance has issued a series of post cards of historic interest to Philadelphia from the drawings and lithographs of Thornton Oakley, Joseph Pennell, Henry Pitz, and Herbert Pullinger. These post cards are the beginning of what is hoped will be a comprehensive group of artistic pictures of Philadelphia's most interesting and beautiful places. Additional post cards by other artists, such as Jessie Willcox Smith, Elizabeth Shippen Green Elliott, W. G. Krieghoff, and Ethel Betts Bains are under way. The post cards are sold at a low price and school children are encouraged to make collections of them.

Under the auspices of the Art Alliance and the Art Teachers' Association, a School Art League is being organized, the purpose of which is to develop an appreciation of art matters in the schools of Philadelphia, to circulate art exhibitions among the schools, to encourage visits to museums, galleries, etc., and to secure cooperation in arranging plays and pageants. The work is to be conducted by the students themselves,



PORTRAIT OF ALBERT REYNOLDS TAYLOR, PH.D., D.D. HENRY SALEM HUBBELL

DECATUR INSTITUTE OF CIVIC ARTS

under the supervision of the Art Teachers' Association and the Art Alliance.

The Art Alliance has also sponsored a federation of the art clubs of the city and the art committees of civic and other social organizations, known as the Philadelphia Congress of Art. At present forty-two associations are thus banded together, with the purpose of stimulating and fostering artistic ideals, (a) by bringing before the public information concerning current achievement in all branches of art; (b) by protesting that which is inartistic; and (c) by offering constructive suggestions to the end that Philadelphia may assume its rightful place as a national art center.

The Art Institute of Decatur, Illinois, celebrated the closing of its fourth year by the unveiling and presentation to the community of a strikingly successful portrait of its president, Albert Reynolds Taylor, Ph.D., D.D., painted by Henry Salem Hubbell, who for some months past has been working on portrait commissions in Decatur and Springfield, Illinois. The Art Association of the latter city has bought his "Twee Deedle Jr.," shown in the recent American Federation of Arts circulating exhibition of pictures of children. The

portrait of Dr. Taylor, which was commissioned by the Decatur Art Institute, was a gift from that organization, together with the Faculty and Board of Managers of the James Millikin University, of which Dr. Taylor is President Emeritus. It is reproduced on page 100. Exhibitions of Mr. Hubbell's work, particularly of the many portraits he has done in this vicinity, have had fine results in increasing interest and attendance.

Under Dr. Taylor's presidency the Decatur Art Institute has triumphantly passed the critical first years of its existence and has met the conditions enabling it to take over the James Millikin homestead (left for an art centre by Mrs. Millikin) and to receive a conditional gift from the trustees of the Millikin estate.

Continuous exhibitions, many of them of those sent out by the American Federation of Arts, are held from October to June, and the membership has steadily grown until it now numbers between four and five hundred.

This year an art school has been started, an old brick stable being converted into excellent studios, and under the direction of Mr. George Raab, formerly Curator of the Layton Art Gallery, Milwaukee, enthusiastic classes are giving promise of gratifying results.

The Institute is more and more proving itself a vital force in the community as a center of interest and help in matters of art.

THE NEW YORK SCHOOL ART LEAGUE held its annual meeting and luncheon in December, as usual, at the Hotel McAlpin. There was a large

attendance. Among the guests of honor were Miss Lydia Field Emmet, Prof. Fiske Kimball, Mr. Hermon A. MacNeil and Edith Wynne Matthison. Mrs. John W. Alexander presided and introduced the speakers. Miss Matthison read a poem by the late James Parton Haney, "The Urge of Beauty," and spoke briefly but most inspiringly on the power of beauty in art to engage the interest of the young and assist in the development of character. Miss Florence N. Levy, secretary of the League, gave an engaging account of the League's work, showing lantern slides and bringing

into her talk the chairmen of the several committees. Prof. Walter Scott Perry, of Pratt Institute, told encouragingly of educational work along the line of Industrial Art, and of the splendid cooperation received today from the manufacturers. Harry W. Watrous, president of the National Academy Association, outlined a plan for the establishment of an art centre in New York which looked to bringing together under one roof a great conservatory of music, a school of drama, and galleries for the display of exhibitions of art, and called attention to the progress that has been made in the matter of art in this country in the last fifty years.

A unique and interesting feature of the program was a series of brief appreciations given by the children who had won trophies, each telling how it felt to be among the victorious. As was truly stated on the program of this meeting, the "School Art League is the friend of every child in New York who desires to know what beauty is." It asks for support because it carries on, not a propaganda, but art activities that directly aid the children.

ART IN ST. LOUIS

Prizes awarded in the annual open competitive exhibition at the St. Louis Artists Guild were announced by a special visiting jury as follows:

The Guild Prize of \$300 for the best work of art, Tom P. Barnett for "The Close of Day." The Chamber of Commerce Purchase Prize of \$350 for the best painting of a scene in St. Louis or the vicinity, Mrs. Katheryn E. Cherry for "Railroad Yards, from Grand Avenue Bridge." The Halsey C. Ives Prize of \$100 for landscape offered by W. K. Bixby, John J. Eppensteiner for "Squatters' Paradise." The Noonan-Kocian Prize of \$50 for landscape, William Bauer for "The Brook in Winter." The Carl Wimar Prize of \$100 for figure painting offered by a friend of the Guild, C. K. Gluson for "The Big Ladle at Scullin's." The George Warren Browne Memorial Prize of \$50 offered by Mrs. George Warren Browne, Robert A. Kissack for "The Molders." The Frederick Oakes Sylvester Prize of \$50 for sculpture offered by W. K. Bixby, Victor Holm for "The Woodward Memorial Tablet." The John Liggett Scott

Memorial Prize of \$100 for merit offered by Mr. and Mrs. Charles Wiggins to be awarded at the discretion of the jury, Mildred Bailey Carpenter. The Edward Mallinckrodt Prize of \$50 for water colors, C. F. Quest for "Macbeth." The Edward Mallinckrodt Prize of \$50 for portraits, William V. Schevill for "The Striped Bathrobe." The Thomas W. Fry Prize of \$50 for black and white, George Magold for "Ponte Vecchio." The T. P. Barnett Prize of \$50 for landscape by an artist who has never won a prize at the Guild, Philip A. Gronemeyer for "Across the Valley."

An honorable mention was given for sculpture to Heinz Warneke for his "Maiden and Faun." Leopold Seyffert, Alice Schille and Albin Polasek were the invited jury who made the awards.

As is usual with competitive exhibitions of this sort, much dissatisfaction has manifested itself among those artists whose works were not admitted by the jury of selection to the Guild exhibition. An Independent Salon has been organized, and a no-jury exhibition is on display in the downtown galleries of the St. Louis Art League.

The Fine Arts Department of the Missouri State Teachers Association held several interesting sessions during the convention of the Association in December. The need for art education in the State of Missouri was stressed, and tentative plans were made and committees appointed for travelling exhibits of paintings and art objects for schools throughout the state. Agnes Lodwick, R. A. Kissack, Jean Kimber, Olive De Luce and John S. Ankeney were prominent in the discussion at the meetings.

The City Art Museum had in its special exhibition galleries during January the "Fifty Books of 1923," assembled by the American Institute of Graphic Arts, and Drawings and water colors by Howard Giles. On January 5, Holmes Smith of the Department of Drawing and the History of Art of Washington University delivered the third of his series of illustrated lectures on the History of Art. The subject was "Ideals of Greek Sculpture" and particular attention was directed to the objects in the permanent collections in the Museum.

The art room of the Public Library had on display in December paintings and

drawings by Eloise Long Wills and woodcuts by Sheila Burlingame.

Nancy Barnhart held at the Healy Galleries, in the early part of January, an exhibition of travel sketches of France, Italy, Sicily and Algeria. The mediums are water colors, pencil and crayon, and they show a fine sense of observation.

Katheryn E. Cherry had on view during December a collection of her brilliant landscapes, still-life and flower studies in the rooms of the Town Club.

The Shortridge Gallery held an interesting exhibition of paintings by Felicie Waldo Howell in December.

The Noonan-Kocian Gallery displayed during the holiday season "Fruit Market, Venice," a gorgeous painting by Frank Brangwyn.

At a tea, on December 3, winning exhibitors in the Art League's ninth annual thumb-box exhibition were awarded their prizes. Tom P. Barnett was given first prize, Carl Gustav Waldeck, second, and Ivan Summers honorable mention, for paintings. Nancy Coonsman Hahn was awarded the prize for sculpture, Arthur Zeller and Henrietta Ord Jones the handicraft prizes, and the Wheaton C. Ferries purchase prize was awarded to Ivan Summers.

M. P.

ART IN DENVER

Interesting accounts are received from time to time of the various art activities in

Denver which are carried on under the auspices of the Denver Art Association, the City Art Commission, the Denver Allied Arts at Chappell House, and the Museum of Natural History in City Park. These include an exhibition of paintings, drawings and sculpture by Maurice Sterne, a well-known member of the Taos group of artists, held during December at the Public Library under the auspices of the Denver Art Museum; an exhibition of cartoons for stained glass by Charles J. Connick, which shared the gallery with the work by Mr. Sterne; and a small but well selected collection of works by the Camera Club, which was on exhibition at Chappell House during the greater part of the same month. On an evening during the period of the exhibition of Stained Glass Mr. Connick himself was present and addressed a



A PAINTING BY A FILIPINO ARTIST

AMERSOLO

large audience at the Public Library, using colored photographs as illustrations, thus increasing interest in and knowledge concerning the art.

In addition to its activities along the line of exhibitions and lectures, the Art Museum has instituted for the season a program of education which is rapidly being put into effect. Under the chairmanship of Miss Marion Hendrie a series of committees has been organized, one of which is investigating sources of materials and data for an exhibition of locally owned colonial and Georgian furniture, which promises well. Another committee is engaged in the assembling of an exhibition of prints, and as part of the program of this group, Mr. Frank Weitemkamp, Curator of Prints in the New York Public Library, gave an interesting talk at Chappell House on December 17. This was the first of the series of "members' evenings" to be held at Chappell House during the season. Still a third committee is taking up the investigation and study of the various kinds of potteries and porcelains in the local collections, several of which are said to be especially fine. The Director of

the Denver Art Museum is Mr. George William Eggers.

ART IN THE PHILIPPINES

Under the auspices of the American Chamber of Commerce an exhibition of Philippine Art was held in Manila in November, which included a number of really charming pictures. One or two were by Juan Luna and were lent by his son. A modern native artist named Amersolo made an excellent showing. He is quite young but has studied both in Madrid and in New York and now has a studio in Manila. Miss Elizabeth Keith, an American artist resident in Manila, has been showing some interesting work in woodblock prints in color made during a recent visit to Korea.

Little Sagada, high up in the hills, has a "Toy Theatre," and several excellent plays, written by the Reverend Mr. Severance, have been successfully put on. Mr. Severance not only writes the plays but makes the scenery and provides charming lighting effects. A visitor exclaims over the surprise in finding anything so modern and

so excellent away off in that most inaccessible place.

ART IN
HONOLULU

At the Cross-Roads Studio, which is serving as a clearing house for Honolulu artists, an exhibition of aquatints and etchings by H. M. Luquiens has lately been held. For the first time in the annals of art, it is said, fish of the various types indigenous to Hawaiian waters have been taken as the subject for many beautiful and descriptive aquatints. The etchings for the most part were landscape themes found in the vicinity of Honolulu.

Mr. Luquiens teaches etching at the Hawaiian Academy of Design. He studied originally at the Yale Art School, at which he won a scholarship for a year's study abroad. He was a student for a time at the Beaux Arts in Paris and exhibited in the Paris Salon in 1906. He has given time to painting as well as to etching. His fish subjects have been studied both in the aquarium and in the open sea, for so great has been his enthusiasm that he is said to have donned water goggles and diving suit and so made under-water studies of fish at first hand.

HERE AND
THERE

The London Studio for December 15 gave in its department of notes some interesting items in regard to current happenings in other countries; for instance, the Belfast correspondent states: "The Irish Free State for a moment compares unfavorably with northern Ireland as an artistic community. Seven years of warfare and turmoil have, as might be expected, woefully hampered the southern artists. The northern government now proposes to erect an art gallery at a cost of \$400,000, and the Premier, Sir James Craig, has declared that the money could not be better spent. The Free State painters for the most part display a predilection for portraiture or genre. In the north the best men are almost, without exception, engrossed in landscape."

There is a reproduction in color of a painting "Pastures in the Apuan Alps" by Alfredo Vaccari, now one of the most brilliant animal painters in Italy, a native of Turin, and an interesting account is

given of a novel exhibition recently held in Milan at a dealer's gallery—"The Anonymous Small Picture Show," to which artists sent one picture each, of fixed dimensions to be sold at a fixed price (600 lire), and only to be signed after purchase. Well known and less known artists contributed and, curiously enough, many pictures by the latter were bought, and a certain number of those by the former remained unsold. For once the public bought by following its instincts and taste, and the result was happy.

NEW JERSEY
CLUB WOMEN
AND ART

The New Jersey Federation of Women's Clubs held an interesting meeting on November 22 at the National Academy of Design in New York, at which they were received by Mr. Edwin H. Blashfield, Mr. Francis C. Jones, and other distinguished artists. Mrs. Rose V. S. Berry, president of the General Federation of Women's Clubs, also assisted in receiving, and afterwards addressed the meeting.

The New Jersey Federation's art program for the season has included a number of interesting receptions, including the one already mentioned. On October 12 a reception was given by members of the Art-in-Trades Club, at the Waldorf-Astoria, New York. On October 24 the National Association of Women Painters and Sculptors received the club women at their annual exhibition, when a musical program was furnished and tea served by art students. November 8 was a special day for club women at the Montclair Art Museum, at which time an exhibition of portraits by New Jersey artists was on view, and an address made by the portrait painter, Clara MacChesney, on "The Gospel of Beauty." As a result of these receptions several clubs are instituting funds to purchase paintings by American artists. The Jersey City Club has already bought a Helen Turner and has over \$100 toward a second purchase.

In addition to these receptions several notable exhibitions and lectures have been held, among them a lecture on "The Making and Studying of Pictures," given at the Montclair Art Museum on December 13. On November 21, Mr. Royal Cortissoz

gave a lecture to the Woman's Club of Upper Montclair. The Long Branch Woman's Club held an exhibition of oil paintings by Capt. W. S. Clime, from November 1 to 15; at which time the painting, "Grey Day—Saddle River," was purchased with the proceeds of the "Penny Art Fund," to present as a second prize to the club in the state doing the most constructive art work. The first prize was a painting, exhibited in the Paris Salon, entitled "Morning on the Lieve at Ghent," by Willaerts, which was presented by Mr. Rodman Wanamaker of New York.

Fifty-two committees have been organized among the New Jersey Women's Clubs, each one of which is to write one letter a week to advertisers, protesting against the signboards which are making unsightly the loveliest country in the world. Each committee has four members, so that four such letters are sent every week from each department. The result of these letters so far has been that the Kelley Springfield Tire Company, and Kirkman and Sons, soap manufacturers of Brooklyn, are cancelling their billboard advertising. Others are adopting the same policy. Mr. O'Mealia, the Jersey City head of billboard advertising in New Jersey, also passed resolutions to restrict signs to factory zones and business sections.

It is also gratifying to know that two hundred and fifty women's clubs have been urged to write to their senator, asking an appropriation for a new National Gallery building at Washington.

Notice has lately been received of the appointment of Mrs. Howard Green, to succeed Mrs. Alvoni R. Allen as State Art Chairman for the New Jersey Federation of Women's Clubs.

That the pursuit of art
THE ADVENTURE may prove a strenuous
OF ART adventure is patently
COLLECTING shown by the extracts from
IN CHINA letters from Langdon Warner and Horace H. F. Jayne of the Pennsylvania Museum, Philadelphia, recently published in the Museum Bulletin. Mr. Warner, formerly director of the Museum, is now adviser in Oriental Art, and Mr. Jayne is curator of Oriental Art. Both are in the interior of China

collecting for the Museum and seeking further discoveries. The expedition so far has been very successful and has led to one very important discovery of an early Wei Buddhist Chapel hitherto unknown. Mr. Warner writes as follows:

"I was able to make arrangements which carried us safely through the bandit-infested region on the west border of — Province. We came through with a small guard of ten riflemen, after due warning had been given to the bandit leaders to keep out of the way. As a result we saw nothing of them, though a large force of soldiers was massing at the rail end for an expedition against them and there had been six murders, thirty kidnappings and countless hold-ups the week before.

"It took us seven days to reach —, the capital of this province, and we stayed there only three nights, though one really ought to have a month in that great city. It's crammed full of interest for the student, as it has been the capital of China at least five different times, and, above all, was the great sixth century centre of civilization. The Governor was extremely civil and begged us to stay longer. He invited us to a feast and was most flattering.

"Yesterday we met our first serious rain, and our carts made only twenty-one miles in the fifteen hours that we were on the road. The carts stuck, the mules fell down and had to be dug out, and twice we unloaded the big baggage cart in the rain to pull it out of a rut. Finally, we were benighted, and my shaft mule got so deep in liquid mud that it seemed hopeless to get her out. The rain made pulp of the lantern and put the candle out. We were all shivering and wet to the skin hours before. So Jayne and I made our way to this village in the dark, after having to haul each other out by the roots and often falling on our hands and knees, till we were mired above the elbows and up to the thighs. When we found the cart inn we sent back a rescue party and a message for the carts that were able to come up. Next morning I found that the five men who agreed to take three mules to haul out the cart did not start till after midnight because they still had some opium left. The poor mules didn't get in till 3 a. m. and, of course, are nearly foundered. The rain still keeps up

and we are boxed in till it stops. Luckily the town of eleven houses affords the usual chicken and eggs, so that we don't have to draw on our precious supplies, which are being saved for the part of our trip where there are no farms or villages. The "inn," if you can call it that, consists of huge elm doors in the side of a mud walled shed. The carts drive right through into the yard, behind where there are mat shelters against the wall for the mules. There are two clay cells—one on either side of the gate; one is the kitchen and the other one the bedroom. We eat in the cart track between, with pigs and mangey curs fighting for the scraps from the rich man's table and filthy, opium-sodden Chinamen with their heads thrust almost over our shoulders. Our cots are set up on two clay oven tops that are heated for beds in winter. The kindly natives of this place tell us that at this season the rain may keep up for a fortnight. One look outside is enough to convince us that our mules could not move a hundred yards without getting hopelessly mired. So here we are till it stops."

At the Metropolitan Museum and at the Art Center, New York, have lately been exhibited a collection of Viennese School Children's work, an exhibit later to be circulated throughout the United States and evidencing, as someone has aptly said, the power of a great teacher. The collection consists mainly of pictures by pupils of Prof. Cizek, of Vienna. There are paintings, drawings and woodcuts, a number of toys, embroideries, colored tiles, plates and pottery, all made by children whose ages varied from eight to seventeen. When shown in London nearly two years ago a similar exhibition created great interest. British painters and critics were unanimous in their enthusiasm for the work of these children—an enthusiasm, it is said, quite untouched by the patronage of the adult for the immature. Children also showed great interest in the exhibition.

Professor Cizek began his classes in 1903 as an experimental art school where the pupil was left to himself to discover his own medium, painting, modeling or carving. It is his theory that the child should never

be shown anything that serves as a model or example, that he should find out for himself and so work out his problems in complete independence and self-expression. Every kind of work is done in the school, modeling in clay and plaster, etching, engraving, working with wire, cardboard, colored paper, with glass beads and textiles of all kinds. After each lesson the drawings of the children are pinned on a board running the entire width of the classroom, and the professor criticizes the work done, thus training the critical faculty of the child.

No one, it is said, seeing this exhibition, can fail to be impressed by the freedom and creative vigor of the work. An interesting account of the exhibition and Prof. Cizek's methods by Margaret Skinner appeared in the December issue of the Metropolitan Museum *Bulletin*.

MODERNISM IN PARIS	A letter recently received from an American artist in Paris makes the following interesting comment on the
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Modernist Movement:

"The Salons d'Automne and des Independents are vast laboratories in which all sorts of terrible 'cultures' are allowed to develop under favoring circumstances, unhindered except by the reactions and toxins resulting from themselves. Under these conditions several modernist doctrines have completed their cycle, and all that remains of them is the labels on the bottles. Opposition has had an effect (where it has had any) contrary to the intentions of the opposers. I am not sure why this has been so. Perhaps because the field seemed to divide itself too simply into parts, for and against growth. Now the contrary of growth is death, and you may have noticed that none of your contributors was willing to accept the conclusion that art is dead. I do accept this willingly, even joyfully, but not for publication. Jacques Parsons, a French writer on modern art, finds the most inspiring part of modernism—that which yesterday was art, but is now becoming something else! He proceeds to show that it will not be clear that this new form is an evolution of the plastic, or a prolongation of the machine. I am a modernist of this new modernism, but as yet I have not done anything with it practically, nor has anyone

else, for that matter, as the technique is a bit difficult; also, I shall not call it art, as it would be uncertain from what it had evolved. To me, a future state with no memory of the present one is no future state at all. You who speak for the art that is real, and earnest, and quick (with moderation) must not be placed, however, in the false position of not being in favor of growth. You may show a slight condescension for the too youthful; you may not entirely neglect the Paris fashions. You may say editorially, 'You see from our plates that cubes are no longer being worn.' But you may not be too openly partial to the styles illustrated in the early pen-drawings of Charles Dana Gibson."

AN AMERICAN SCHOOL IN PARIS The fall exhibition of the Paris Ateliers of the New York School of Fine and Applied Art, which was held during November, was the occasion of a most interesting account of this institution and the history of its present abode, written by the Paris correspondent of a well-known New England journal.

The establishment of a Paris branch of the New York School of Fine and Applied Art, which had its beginning in the famous school of the late William M. Chase, was for many years the aim and desire of Frank Alvah Parsons and William M. Odom, president and director, of New York, both of whom had lived and worked extensively abroad.

Mr. Odom, now the Director of the Paris Ateliers, gives as the reason for the establishment of this foreign branch "that it may carry on the evolution of the arts as they are related to western culture in modern life." "Though the school firmly advocates the creation of original modern styles," he says, "it recognizes the importance of basing these on an academic and classical foundation that alone can give permanency to any art expression."

"The Ateliers," says the Paris correspondent, "are housed in the so-called Hotel de Chaulnes, at No. 9, Place des Vosges, a venerable and altogether comely structure, just to frequent which assiduously is to absorb the atmosphere of old Paris." He then gives a sketch of the history of this old mansion which was built in 1607 by the

Marechal des Logis Descures, and has since been the scene of many notable events in the history of France. "The building consists of a double pavilion, bordering two sides of a spacious courtyard, and the interior contains one of the most beautiful Louis XVI salons in Paris, as well as interesting panelling, chimney-pieces and other decorative features of the period of Louis XIV and of the First Empire." Not only is the building itself of historic interest, but the Place des Vosges, on which it is situated, is also, it seems, closely associated with several of the greatest names of France, among them Cardinal Richelieu Bossuet, and the Rohan-Guemanee family in the seventeenth century, and later Victor Hugo, whose home was for sixteen years at No. 5 (known as the Hotel Guemanee), now the Victor Hugo Museum.

ITEMS

The American Association of Museums held a New England Conference in Providence, R. I., on December 6, 7, and 8. Meetings were held at the Rhode Island School of Design and at the Park Museum. Among those present were Prof. Kendall K. Smith, of Brown University; Prof. Paul W. Sachs, of the Fogg Art Museum, Boston; Mrs. Inez Scott Harlow, of the Children's Museum of the same city; Mrs. Florence V. Paull Berger, of the Wadsworth Athenaeum, Hartford; Mr. Harlan H. Ballard, Curator of the Pittsfield Museum of Natural History and Art; and Mr. E. H. Wilson, Assistant Curator of the Arnold Arboretum, Harvard's Tree Museum. In addition to the regular meetings, members of the Conference were invited to visit the principal art collections and historic homes of Providence.

Montclair, N. J., is to have a monument as a memorial to its soldiers who died in the World War. The design is the work of Charles Keck of New York. The monument, which will be sixty feet high, will be located on an island in Edgemont Park lake and will be connected with the mainland by a bridge.

It is interesting to know that an artist, Gustave Baumann, and a poet, Witter Bynner, have united with others of the New Mexico Association on Indian Affairs, in a protest in the interest of a fair solution

of the much-discussed Pueblo land problem. The desire is to preserve the Pueblo communities.

John H. Sharp, formerly of Cincinnati, now of Taos, New Mexico, has lately been holding an exhibition of his Indian Paintings and Western Landscapes, together with sketches made in Africa and Spain, in Traxel's Art Galleries, Cincinnati. Mr. Sharp has recently returned from a trip to Spain and Northern Africa. While painting a picture of the desert near Biskra, he was caught in a sand storm, which raged for twenty-four hours, after which time he was rescued.

The Needle and Bobbin Club had the delightful privilege of inviting its members and friends to a lecture on Embroideries of the Greek Islands by Prof. Arthur J. B. Wace, formerly Director of the British School of Archaeology in Athens, given in Classroom A of the Metropolitan Museum of Art on the afternoon of December 10. Prof. Wace is one of the very few authorities on the history, design, and technique of this beautiful handiwork, the production of which has now practically ceased.

At the same time a special exhibition of embroideries, including Mr. Richard B. Seager's collection of Greek Island fabrics, was placed on view in the Metropolitan Museum in the Textile Corridor in Wing H. This special exhibition of Mediterranean embroideries will remain on view until March 1.

Mr. Dudley Crafts Watson, for the past ten years Director of the Milwaukee Art Institute, has resigned his directorship in order to give more time to lecturing and painting. His resignation was accepted by the Board of Trustees of the Museum with expressions of appreciation and regret.

The Board of Directors of the Art Museum in Balboa Park, San Diego, California, has secured the New Mexico building, remembered as one of the most interesting buildings of the Exposition, and one of the finest examples of Pueblo architecture in this part of the country, and will restore it as an art center. The building will include studios, lounge, club rooms for the various art organizations, and a chapel auditorium.

BOOK REVIEWS

BOSTON DAYS OF WILLIAM MORRIS HUNT, by Martha A. S. Shannon. Marshall Jones Company, Boston, Publishers.

This is a beautiful publication fittingly memorializing one of the towering figures in the field of American art. The author tells us in her preface that she has endeavored to recall and present in this book William Morris Hunt's true power and worth. She refers to the periods of his greatest activity as the "yeasty years" of the 60's and 70's, because during that double decade there was unusual intellectual and political development, and when Boston was furnishing leaders in many fields. She interestingly makes mention of the fact that, in spite of the oft-repeated statement that America has no love of art, there was great evidence of a genuine love and enthusiasm on the part of the people with whom Hunt came in contact, and she correctly states that Hunt was himself a vital force in American art. The book takes up Hunt's life in an orderly way, tracing its interesting course from his student days to the days of a ripe old age, concluding with his own inspiring statement concerning the altruistic mission of the artist. It is delightfully friendly reading and puts one in touch with a life both inspiring and lovable. It is, moreover, a noble record and one in which all Americans and lovers of art may take pride. There are numerous beautiful illustrations which speak eloquently of the genius of this gifted artist who did so much not only through his work but his teaching to give definite direction and character to the development of American art in a critical period. The typography and the reproductions are the best. This is a book in which the art of book making fittingly accords with the context.

HILL TOWNS OF THE PYRÉNÉES, by Amy Oakley. Illustrated by Thornton Oakley. The Century Company, New York, publishers. Price, \$4.00.

This book has a double interest for artists and lovers of art. It discovers for them through the delightful descriptive text the picturesque hill towns of the Pyrénées, an ideal pleasure ground or sketching field for the painter, a portion of the country still comparatively unspoiled by the tourist

hordes, and it sets before them in a series of line drawings of a remarkably graphic and artistic character, the actual places visited—or to be visited—made on the spot by the author's illustrator husband. For all time these 125 line drawings will rank, we are willing to confidently affirm, among the best works of the sort produced. They are delightful, full of the flavor of the places, keenly appreciative, interpretive, charmingly gleesome. In fact they mark a forward step in book illustration. From Perpignan on the Mediterranean coast, a picturesque pink city, the author and artist take the reader from hill town to hill town through the Pyrénées Oriental, the high Pyrénées, and the Pyrénées Occidental, sharing their enthusiasms, telling what they themselves saw in a way that none who travel with them will ever forget. There are choice bits both in word painting and in line drawing from beginning to end which stand conspicuously in memory and which cause the reader to catch breath with delight here and there. It is a work brought forth by the finest appreciation of beauty in nature and in art and one which is therefore certain to engender enthusiasm. Many cannot have the privilege of travelling among these fascinating hill towns, but Mr. and Mrs. Oakley have made it possible for such to journey happily therein and to accumulate delightful memories thereof, while comfortably ensconced beside the open fire or a sunny window in one's own library. If Mr. Oakley had done nothing but produce the illustrations in this volume, there is no doubt but that his reputation as an illustrator of the highest standing would be secure. One cannot refrain from thinking what a gratification this collection of illustrations would have been to Thornton Oakley's master, the late Howard Pyle, had he been living at this time, and so shared as his rightful due part of the honor earned by his one-time pupil.

JAPANESE COLOUR PRINTS, by Laurence Binyon and J. J. O'Brien Seson. Charles Scribner's Sons, Publishers. Price, \$25.00.

The plan of this book follows the plan adopted by Fenollosa in his "Outline of Ukiyo-ye" and in his "Masters of Ukiyo-ye"; that is, the subject has been dealt with period by period rather than master

by master. The body of the work is prefaced by tables to facilitate the reading of dated books and prints; an account of the Censorship of Prints; a table of the Mon of the Yedo actors during the eighteenth century; and a table of publishers' trade-marks and seals, which will, it is thought, be of special service to collectors. At the end of the book before the section given over to plates is a list of choice colour-printed books and albums arranged in chronological order with brief descriptive details of the original issues and the colours employed. Obviously this is a collectors' publication, making available for such valuable data not elsewhere obtainable. It is a large, quarto volume of about 236 pages, not counting the 57 pages devoted to plates, many of which are full page and in colour. The book was printed in Great Britain, but reproductions have been made of prints in the Howard Mansfield and other noted American collections.

BRITISH BOOK ILLUSTRATION YESTERDAY AND TODAY. Special Winter Number of *The Studio*, 1923-24. The Studio, Ltd., London, publishers.

The Studio publications are almost too well known and appreciated to need either description or commendation, but this is a valuable addition to the notable series. The introductory text, as usual, takes up only a small portion of the volume which is chiefly pictorial and is by Malcolm C. Salaman. He immediately catches the attention of the reader by reminding him that "the picture book is always with us, and any pictorial image that appears on the page of a book passes for illustration however much or little it may carry of expressive significance to throw fresh light upon what the author has told us." Now the English have had a special genius for illustration—a genius which at times, as in the case of easel pictures, has almost been their undoing, for although there are some who argue that there is no difference between one and the other, we are ourselves of the belief, as Mr. Salaman suggests, that the true illustration should not merely tell its story but supplement the text and have a close relation to it. In other words, illustrative paintings are neither good paintings as works of art nor good illustrations, lacking in the latter instance the copartnership of artist and

author which is essential. It is a little amusing to American readers to find the list of British illustrators headed by E. A. Abbey, while in the long and honorable procession which follows James McNeill Whistler is found to bring up the rear. But these American artists are in goodly company, for in the ranks are such as William Blake, Aubrey Beardsley, George Cruikshank, George Du Maurier, Edmund Dulac, Kate Greenaway, Phil May, Arthur Rackham, Percy Smith and the inimitable Hugh Thomson. Anyone interested in the subject of book illustration today (and who is not?) will find this volume both illuminating and of engaging interest.

has provided the logic. There are at least three decorative pieces of pure cubism which are absolutely convincing, and a piece of ornament for the facade of a building may well set a fashion in architectural decoration, especially in view of the setting out of the principles on which it is constructed. It is pure ornament and completely original, what we have been looking for and asking for—a new form. The wooden figures are amusing, especially the groups, and so are some of the figures in groups made in plaster. The whole content of the volume is most intelligent and formulating.

K. P.

RITRATTI D'ARTISTI ITALIANI (PORTRAITS OF ITALIAN ARTISTS) (seconda serie), by Ugo Ojetti. Illus.: Milano: Fratelli Treves. 1923. (12 lire).

No one in Italy writes better or more practically on painting and sculpture than the author of this book, the second of a series which is to include all the important Italian artists, old and young. Up to now thirty painters and sculptors have been criticized, and the present volume deals, among others, with the two representative sculptors of the Florence school of new-Gothic, Antonio Maraini and Libero Andreotti. This school aims at getting back to the clear view of truth to nature possessed by the cathedral sculptors of the Gothic period. It succeeds. The sincerity of these two men is beyond a doubt, as is also the authority of Ugo Ojetti who writes about them. Ojetti is not a mere art critic; he is a creative artist on his own account—a novelist, a poet, a dramatist, and a prolific art historian. Perhaps the most interesting of the painters he now writes about is Mancini.

K. P.

DER FORMWILLE DER ZEIT IN DER ANGEWANDSEN KUNST (THE PROBLEM OF FORM), by L. W. Rochowanski, with 93 illustrations by Franz Cisek. Vienna, Burguerlag.

For the first time geometrical design—Cubism—is vindicated, and its uses in ornament set out in logical order and in practical demonstration. The principal of the Vienna Art School, Franz Cisek, has done the demonstration and Bochowanski

ITEMS

The Fifth International Print Makers' Exhibition, under the auspices of the Print Makers' Society of California, will be held in the Gallery of Fine and Applied Arts, Museum of History, Science and Art, Exposition Park, Los Angeles, from March 1 to 31. The last day for receiving prints will be February 7. The Los Angeles Chamber of Commerce offers a Gold Medal for the best print or group of prints shown in this exhibition, and the Print Makers' Society has added a Silver and a Bronze Medal under the same classification; besides which a \$100 purchase prize for the Los Angeles Museum has been offered by Mrs. Henry E. Huntington, and Mr. and Mrs. William A. Bryan have offered a prize of \$25 for the best American print.

The secretary of the Society is Mr. Howell C. Brown, whose address is 120 North El Molino Avenue, Pasadena, California.

The Art Institute of Chicago demonstrated not only its nationalism but its internationalism by showing in its new gallery between December 18 and January 21 special one-man exhibitions by Oliver Dennett Grover of Chicago, Victor Higgins of Taos, New Mexico, Louis Ritman of New York, Axel Gallen-Kallela of Finland, Nicholai Fechin of Russia and Ettore Caser, formerly of Italy and now of New York, as well as a collection of works by Pablo Picasso, the French modernist, the last under the auspices of the Arts Club of Chicago.

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IN THE NEW YORK GALLERIES—MARCH

The Art Center, 65 E. 56th Street, for this month has on view the exhibition of the House Beautiful Cover competition from the 10th to the 25th; an exhibition of the New York Ceramic Society from the 17th to the 29th; paintings by Marian Gray Traver from the 3rd to the 15th; flower paintings by Eloise P. Luquer from the 10th; work by students of the N. Y. Society of Illustrators from the 3rd to the 15th; and an exhibition by the Arts and Crafts Festivals Committee from the 24th to the 29th.

In fact the first month of spring finds the number of exhibitions unabated in New York; indeed they seem at high mark, most of the galleries scheduling two or three for the month. At Ainslie's, 677 Fifth Avenue, from the 1st to the 15th, there will be paintings of the west, mainly Indian subjects by Bert Harwood; from the 17th to the 29th landscapes by W. Lester Stevens.

The Babcock Galleries, 191 East 49th Street, will continue till the 8th the exhibition of paintings by A. Maniewitch. From the 10th to the 22nd, there will be simultaneously on view the work of Henry S. Eddy and Robert Hamilton.

The Daniel Gallery, 2 West 47th Street, will have a one-man show of the work of Preston Dickinson, inclusive of paintings in oil and pastels; many are New York scenes prosaic enough in subject matter and made by him delightful in color and in the gaily spotted designs.

The two Ehrich Galleries, 707 Fifth Avenue, arrange connective exhibitions; the one on the main floor will be of early American portraits and the one on the upper floor, which Mrs. Ehrich arranges, will be of early American furniture.

The exhibition of paintings by John Singer Sargent never before publicly exhibited, which opened February 22, will continue through the month at the Grand Central Galleries, 15 Vanderbilt Avenue.

The etchings, both recent and early, and also water colors by Frank Benson will be on view at the Kennedy Galleries, 693 Fifth Avenue.

Knoedler's, 556 Fifth Avenue, will have etchings and paintings by Albert Besnard. Some of his large figure compositions painted in India and glowing with that curious red now known as "Besnard red" will be shown, as well as more recent paintings. His etchings, in which the forms are modelled in many lines and wrapped in a veil of mysterious lines, make technically an interesting contrast to the prevailing mode of scant lines and scattered darks in the work of other moderns.

A group exhibition of foreign and American paintings and bronzes will be held at the Kraushaar Galleries, 680 Fifth Avenue.

The Macbeth Galleries in their new place at 15 East 57th Street, will continue the exhibition which opened February 26, until the 17th, of

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the work of Frank Duveneck and Victor Higgins. From the 18th of the month until April 7 they will show characteristic western landscapes by Maynard Dixon.

On the 17th there will open with a private view a memorial exhibition of John Alden Weir at the Metropolitan Museum. This will include his etchings as well as his paintings. Agnes Zimmerman, of the Museum print department, has recently compiled a catalogue raisonnée of Weir's etchings. Each volume includes an original print and exceedingly fine reproductions of others; the catalogue will be a useful handbook for the exhibition.

At the Milch Galleries, 108 West 57th Street, landscapes by Willard L. Metcalf will continue on view until the 8th. Simultaneously there will be landscapes of Venice, Rome, and France and a group of pastel drawings of the battle sectors of the 26th Division by J. Alden Twachtman, who was one of the men in Colonel Whittelsey's Division. From the 10th to the 22nd figure paintings by Louis Ritman, who recently held a one-man exhibit in the Chicago Art Institute, will be on view. On the 24th the exhibition of Guy C. Wiggins will open.

The New Gallery, 600 Madison Avenue, will exhibit the paintings of Sergei Soudeikine. These are large decorative paintings in strong reds and blues, also portraits of a more subtle type in modelling and color.

Landscapes by Van Dearing Perrine will be shown at the Rehn Galleries, 693 Fifth Avenue.

The Reinhardt Galleries, now in the Hecksher Building, 57th Street and Fifth Avenue, will continue the loan exhibition with which they opened their new galleries on February 15. Among the paintings of particular note is the portrait of Catherine Howard by Holbein, owned by E. D. Libby and never before publicly shown in this country. There is also a portrait by Velasquez loaned by the same owner. Mme. Durieux has lent from her collection of modern masters one of Cezanne's most interesting figures: a painting of a man; also a large figure composition of Renoir's, *Sortie du Conservatoire*. There is a woman's figure in the foreground in a light dress, the black suits of several men making a rich color note back of her.

Scott and Fowles, 667 Fifth Avenue, arrange for the month Barbizon landscapes, XVII and XVIII. Century portraits and sculpture by Manship.

The Howard Young Galleries, 634 Fifth Avenue, will hold a three-man exhibition from the 1st to the 15th. Landscapes by Schofield, Ben Foster, and Gardner Symons whose work has so frequently been seen hanging together in Academy shows will make a harmonious tho pleasantly varied exhibition.

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MARCH, 1924

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THE AMERICAN MAGAZINE OF ART

VOLUME XV

MARCH, 1924

NUMBER 3

SPLENDID SPAIN

BY EDITH EMERSON

The author of this article, Miss Edith Emerson and her friend, Miss Violet Oakley, spent a few weeks in Spain last summer. Their impressions were graphically set forth in a series of sketches in black and white and water colors shown in the late autumn in the Corcoran Gallery of Art at Washington. But there was much which could not be pictured by pencil or brush, and at our request Miss Emerson kindly wrote out, while the memory was still vivid, this charming account of two artists' journeyings, which will permit our readers not only to join with them in the adventure of seeing for the first time "Splendid Spain," but give them the privilege of seeing it through their eyes—the eyes of two sensitive, trained and accomplished artists.

THE EDITOR.

THE PRECIPITOUS tawny coast of Spain stood sharply outlined before us, clarifying all the vague imaginations which had hitherto flowed through our American minds whenever we thought of the country from which Columbus sailed. The steep streets and variegated throngs of Tangier were behind us, and Jibel-Musa lifted its magnificent head, as if to hurl defiance across the straits at the other pillar of Hercules, Jibel-Tarik, better known as Gibraltar. The fiery blue sea attacked the gold and amethyst rocks which had resisted it so long, and tossed our paquet-boat about like a cockle-shell. As the glory of the day disappeared, we landed at Algeçiras and that night saw Gibraltar across the water, a double constellation twinkling brilliantly in the pure clear air.

We had been for a month in Morocco, lost in admiration of its uncivilized beauties, for civilization has unfortunately come to mean industrious ugliness. In Tangier there are no street cars, and few automobiles. You ride horses or donkeys. The Arabs and the negroes are tall, and walk with a fine, free stride, their kaftans and jellabs falling into beautiful folds as they move.

You see profiles which recall the poetic delicacy of Persian miniatures, deep-socketed eyes burning with prophetic fire, or proud physiognomies suggesting the eagle and the lion. Once I was introduced to a distinguished Moorish judge, who, robed in immaculate white, and standing in a garden where thousands of calla lilies were in bloom, looked more as Jesus Christ might have looked than any man I have ever seen. They are a handsome race, these children of the sun.

One can detect the beautifying Moorish blood in many Spaniards, but some are deformed and weather-battered. Rugged faces seen from train windows fitted well their backgrounds of scarred volcanic rock. Twisted, pathetic old people resembled the incredibly gnarled cork and olive trees. Among the humbler citizens walked jaunty gendarmes, heavily armed, flourishing long capes. Their shiny black turned-up hats and black mustachios gave them a theatrical, piratical air, and we felt that we had come to a country where anything might happen.

The first city we visited was Ronda—Fidelis et Fortis. The motto describes it well, and we gladly would have stayed for

months. Nothing could be more paintable than its sturdy stone houses, with their handsome iron-grilled windows, and heavy, nail-studded doors. One sees black-shawled figures silhouetted against brilliant white-washed walls, and patient donkeys in gayly embroidered harness looking out beguilingly through their long fringy eyelashes. Flocks of goats climb the rocky paths, their bells making sweet music as they approach and depart.

Ronda is built on a huge rock, violently split apart by a great gorge. This truly awful abyss is spanned by three stone bridges, the Roman, the Moorish, and the Spanish—the last a triumph of architectural engineering. We shivered as we gazed into the depths and heard that the only man who had ever fallen off the bridge was the man who built it.

The steep paths leading to the valley are not for tenderfeet or giddy heads, but healthy and adventurous spirits will be greatly exhilarated by the descent through orchards of olives and prickly-pears to the fertile gardens at the foot of the cliffs, and the stiff climb up again past the roaring waterfalls and the ancient Moorish fortifications. How like falcons we felt as we looked down on the charming pattern of field and garden below, and across at the amphitheatre of purple mountains. As one man said "In Spain I always feel like jumping over the moon!"

Very young children skip sure-footedly upon the dizzy heights, for they are brought up in houses that cling like swallows' nests to the sides of the gorge and know no fear. One day as we walked by, sketching outfits slung-on-shoulder, a lovely dark-eyed girl smiled at us from behind a barred window and beckoned us to come in. No one could resist that smile, and we entered the moment she opened the ponderous black door, following her down a red-tiled incline to a lower court, where beasts might wait for their burdens. The courteous olive-skinned Anita explained that it was a very ancient Moorish house, and that artists were sure to be interested. She led us down another flight to an arched pink door which led to the garden—and what a garden! Three narrow shelves of rock had been walled, and in the few inches of soil thus redeemed grew luxuriant roses and violets. The house walls towered above, and far, far below ran

the torrent. Great buttresses of rock sprouted fantastic trees which leaned out over the vacuum. Here we could paint in peace, unharassed by the inevitable crowd of little boys that spring up like dragon's teeth wherever, in the whole wide world, an artist decides to work. Spanish little boys are no worse than other little boys. In fact I think they are the same little boys I have heard sniffing, munching, coughing, questioning, teasing, clowning, screaming and scuffling in every other country. Artists should not complain of lack of public appreciation. They have only to work in public, to command a large and intensely curious audience.

Someone at the Hotel Reina Victoria recommended a motor drive to Grazalema as a charming afternoon's occupation, so we hired a rather dilapidated Ford and set out. Every turn of the road made us gasp with delight, and when we finally caught sight of the little town clinging to the feet of the Peñon and San Cristóbal, we were fairly electrified by the noble and romantic grandeur of its situation. The sun directly over the great grey and orange rocks poured down glory, and every stone reflected it back. Overwhelmed and dazzled by the supreme beauty of the whole, we could scarcely disentangle the component parts, but presently we saw the red-tiled roofs, the cobbled streets, clean-washed by mountain torrents, the vigorous architecture, and the little boys, who rapidly formed an escort. We had only one frantic hour in which to attempt to fix some impressions in our sketch books, and with what regret we returned to the car! We started with a flourish, but in a moment that blessed little Ford broke down! The chauffeur struggled unavailingly for an hour and a half, and, although a gendarme assured us that we would be perfectly safe if we spent the night there, protected by a little wayside shrine of the Virgin, and although the chauffeur said that when the cars failed to return by nine o'clock a search party was always sent out, we decided to return to an adorable little inn, the Fonda Dorado, with a large lemon tree in the patio, which we had seen during our walk.

The innkeeper, Don Antonio Saborido, often guides mountain climbers up San Cristóbal, and though he spoke no English,



THE SPANISH MANTILLA, MADRID

VIOLET OAKLEY

and most of our Spanish had been left behind in a phrase-book, his manners were so perfect, and his gestures so expressive, that we understood each other well. His sympathetic Señora provided a seven-course dinner, deliciously cooked, and afterwards we sat around the big valanced table which covered a burning charcoal brazier, in the company of the mayor, his wife, and the village priest, listening to a victrola.

The hours passed cheerfully—the black shadows danced strangely—how like a picture by Zubiaurre we looked! At last we gave up the automobile and ascended to a large bedroom, spotlessly clean, with a tiled

floor, heavy panelled shutters and wrought-iron bars on the windows, narrow iron beds, and over them shiny lithographs of the Sacred Heart of Jesus and the Sacred Heart of Mary. Outside, the white houses gleamed in the still moonlight, and occasionally a bell tinkled faintly. Before we had quite fallen asleep, we were startled by a noise, a bustle, a breathless English voice, and the manageress of the Reina Victoria appeared, infinitely relieved to know that we had not plunged down some cliff head first, quite willing to leave us to our enchanted slumbers, and to return in the Rolls-Royce lent her for the search. Its padded luxury did not



BRIDGE OF RONDA

EDITH EMERSON

tempt us from our simple cell at that moment. In fact we were seriously considering staying forever in Grazalema and departed in the morning with intense regret.

The one-hundred-mile journey to Granada consumed six hours, but we felt no impatience, because the track went between rows of flowering almond trees, which formed a delicate tapestry against the violet mountains, the henna colored soil, and the silver green olives in the background. Contrast this with the long line of garish billboards that ruin the journey from New York to Philadelphia! The approach to the Mohammedan Paradise is more worthy. High above the flat irrigated plain of the Vega

rise the battlemented towers of the Alhambra, and high above them shines the snow crown of the Sierra Nevada. When an Englishman whose garden commanded this superb view said gently that he thought he had the finest site in all Europe, we agreed that the rival claimants would be few.

When we stood at last in the ivory courtyards of the red palace itself, listening to the musical plash of the fountains, and watching the glittering drops flash against the dark cypresses, we were glad that an American had saved this rarely perfect thing for the whole world. If Washington Irving had not loved the Alhambra, it might today be a complete ruin, entirely looted of its peacock-

colored tiles and its intricate ornaments. I confess to a certain advance fear that the Alhambra might be ornate to the point of surfeit, but I reckoned without the rare perfection of proportion, the virility of the exterior, the tender gradations of color from fiery orange to flesh, the arresting contrasts, and the benediction of the sunlight. Only a highly trained mathematician could fully understand the delicate complexities of the Arabesques, but we heard the overtones with which they fairly sang to us of a purified existence as it was in the beginning, is now, and ever shall be in a world without end. In endless repetition the saying of Mohammed I greets the eye—"There is no conqueror but God." What a curious thing is progress! In the name of Christianity the men who thought these thoughts were driven out of Spain! Across the plain we could see the cleft in the hills where the heartsick Christopher Columbus turned his back on Granada, abandoning all hope of aid from the dilatory Spanish court. Here Isabella's messengers overtook him, her desire to propagate her faith triumphed at last over her caution, and Christopher became the Christ-Bearer in deed as well as in name.

In the flamboyant royal chapel we saw the tombs of Ferdinand and Isabella, and that of their pathetic mad daughter, Juana, and her husband, Philip the Handsome, whose coffin she carried about with her for forty years. The attendant's jaw dropped with surprise when we declined to go down to the crypt to gaze at the leaden coffins. The morbid vein in Spanish character is almost inescapable. Their bullfights, their realistic crucifixions, and much of their art show how unmistakably they are fascinated by the contemplation of blood, torture, insanity and death. Before casting out too many moles it might be well to consider the wax images and some of the tombs in Westminster Abbey, fox-hunts and prize-fights, the gladiatorial element on the stage, in circuses, and in moving pictures, and the fact that nearly twenty million animals are killed annually in North America to provide women with fur coats and decorations. Cruelty is not a Spanish monopoly.

The only form of life in the desolate Mancha country we traversed on our way to Madrid, is mineral. A mental image of the

attenuated Don Quixote floated into the gaunt background to inhabit there, for only by miracle can human beings live in such a dry and thirsty land. Nevertheless it has a dolorous magnificence when suffused with color of stained-glass intensity, that I would not exchange for a lush green landscape, so long as I may ride comfortably in a train.

Madrid has comparatively little architectural interest, but as a capital city it provides wide boulevards, social gaiety, and invaluable art collections, housed in the Prado Gallery, the National Library, and the Royal Armoury. The galleries dedicated to Velázquez and El Greco in the Prado, were in process of rearrangement, and when this work is complete, these masters will be presented at their sumptuous best. One must look into the melancholy eyes of the white-ruffed gentleman in black by El Greco, study the sensitive hand, ponder the exquisite sword hilt, to know what the dignity of a Spanish grandee can be. And how one shrinks from the steady gaze of the dwarf, El Primo! With what compassion Velázquez must have made the sure strokes which record the suffering of a brilliant intellect doomed to inhabit a deformed body! The painter whose motto was "Truth, not painting" was not so cold as some critics imply. How caressingly his brush lingered over the weak soft hand of the pallid little Infanta, dressed with such pomp and circumstance for her portrait; with what precision he felt the nature of every twist of silver braid, giving each item under his consideration due attention, never too much, nor too little! How much he has to teach the eager art students from London, Paris, and the New World who throng the galleries! How many will ever attain such self-control!

Modern Spanish artists form a vigorously independent school, and through the courtesy of Don Fernando Álvarez de Sotomayor, Director of the Prado Gallery, we had the great pleasure of meeting a representative group of them at the Circulo de Bellas Artes. This enterprising organization is now erecting a large building to house the artistic activities of the city, and will include exhibition galleries, and club-rooms with every convenience and luxury. The large list of non-professional members is headed by Her Majesty the Queen. Parenthetically I may

add that the Spanish artists were unaffectedly glad to meet a distinguished North American artist, and after a public exhibition of Violet Oakley's Portfolio, "The Holy Experiment," they gave a banquet in her honor and elected her an Honorary Associate of the Circulo. They told me that, with the exception of Sorolla, Zuloaga, Sotomayor, and the Zubiaurre brothers, the artists of contemporary Spain are not as well known in the United States as they should be. Surely the Hispanic Society and the American Federation of Arts will remedy this defect before long.

A visit to the large studios of Don Mariano Benlliure, Spain's leading sculptor and Director of the Museo de Arte Moderno in Madrid, proved illuminating. A man of extraordinary strength and versatility, he is able to attack any problem from tiny gold figurines to important civic monuments. I observed inimitable heads of babies, full of humorous tenderness, a glazed polychrome statuette of the dainty opera singer, Lucrezia Bori, a dignified portrait bust of the King, a spirited equestrienne figure of the Queen, a huge group of stampeding bulls, and his latest work, a touching monument to a young torero recently killed in the bull-ring. All Madrid was at that moment plastered with posters bearing a huge horned head, and the legend, "Festival of the Resurrection," and as we looked at the silent marble effigy in the studio, we could hear the menacing howl of bygone times,— "Christianes ad leones," "Crucify him—crucify him"!

On Palm Sunday we went to the palace to see the Court march in procession, a ceremony called the "Capilla Publica." For this, women were required to wear mantillas, so we arrayed ourselves and left our hotel feeling thoroughly self-conscious. This sensation evaporated when we realized that among thousands of others we could excite no curiosity. The long glazed gallery overlooking the great patio of the palace was already thronged when we arrived, and it was difficult to find a place where the view was not obstructed, either by other mantilla covered heads or the broad vermillion backs of halberdiers, joking with the people, as they stood at ease. Officers in resplendent uniforms walked through in increasing numbers and everyone had been

on tiptoe with expectation for an hour before a bugle was heard in the distance, and the halberdiers stiffened into an exact line. Not a single window was open anywhere, but this caused no discomfort to anyone born in the country. We were prepared for something spectacular, and our expectations were fully met. Recognition is due the designers of military uniforms. Is it any wonder that the world is carried away with enthusiasm when it sees men looking as they ought to look—handsome, distinguished, strong, and brave? When will the peace-makers devise costumes that can compete in interest and exciting power with the armor and uniforms of war? Abstract ideas should have effective symbols. As one glittering officer succeeded another, it was difficult to decide which color combination was the most impressive—black, scarlet, silver and gold—perhaps the most heroic result was achieved by a cuirassier in a high plumed casque, gleaming armor, and a long white broadcloth cape billowing about him as he strode by.

Confused murmurs apprised us of the approach of the King and Queen. Presently we saw a very tall, erect figure in a scarlet uniform, blazing with decorations and topped by a shako. By his side was a veritable fairy-story queen, in a celestial blue gown, wearing several dazzling necklaces of diamonds of incredible size, and trailing a cascading white lace mantilla like a bridal veil. Both carried themselves superbly, with a dignified appreciation of the sacred character of the ceremony. As they came abreast of us, the procession halted, and I could clearly see the lines engraved in the famous Hapsburg countenance, the look as of one carrying a burden, for the little king has grown up—it is no longer the face of a youth. More dazzling than all the diamonds is the fairness of the queen. The dark Iberian types about her throw her Anglo-Saxon characteristics very much into relief. There is a tradition regarding Jane Seymour that her extraordinary blondness made all other women seem dark by contrast, and the same might be said of the beautiful Queen Victoria. She was followed by her mother, the Princess Amélie, and a group of ladies-in-waiting, all wearing white mantillas.

After the procession had passed into the Royal Chapel for the service, there was a relaxation of tension, before slow chanting told us that the Recessional had begun. First came ecclesiastics in copes of purple and gold brocade, swinging censers, then the Archbishop of Toledo, Primate of Spain, with a retinue of priests, and then the courtiers, each carrying a tall palm from the Groves of Elche. They were pale golden palms, and their bending crests made a whispering sound as they turned the corner. That held by King Alfonso was about fourteen feet high. This time he walked alone and bareheaded, a waving phalanx of palms stretching into the background. The queen walked directly behind the king. This time the spectators forgot some of the glorious attire, and I found my throat constricted, as another procession rose before me—Jesus of Nazareth in his little brief moment of earthly glory, when the palms were thrown before him in the streets of Jerusalem. The true nature of kings and of glory is an excellent subject for future meditations. One thing, at least, is certain: Heaven is a kingdom.

Imperial Toledo is a haughty city. The Moorish influence is still very evident, and the golden ochre buildings rear themselves against stormy skies which made us turn to each other, and exclaim with one breath—"El Greco!" The startlingly original painter reflected his surroundings very faithfully, but he never would have found Toledo if he had not been one in spirit with the strange old city. His was the seeing eye that recorded the celestial violence of the ragged clouds, waging archangelic battles in the sky. Sometimes a sharp wind slashes your face with sword-blades of snow, even in April, but you are willing to endure its chastisements for the sake of the exhilarating panoramas unfolded. Nothing could be handsomer than the Alcántara bridge or the one dedicated to Saint Martin. These two link the stern banks of the river Tagus, and are crossed and recrossed by slow-moving teams of black oxen, galloping caballeros, and files of cadets. The Alcazar, now used as a military college, towers high above the surrounding valley. Indeed, the situation of the city could not be more commanding. Its cathedral, the gorgeous Gothic cloister church of San Juan de los

Reyes, the Moorish Gate of the Sun, the antique Sinagogue, and other architectural assets compel attention and repay extended study. Fortunately for those interested in the work of El Greco, a house he once occupied has been made into a delightful little museum by the owner, the Marqués de la Vega. Here are arresting figures of Christ and the Apostles, and a complete series of large photographs of all his paintings, chronologically arranged. The sixteenth-century house might be called a simple palace, and has fine old furniture placed in the manner natural to such a building when it was lived in. One longs to linger in the kitchen to examine every fire iron. I think none would care to live in the Escorial, but almost everyone would enjoy living in the Casa del Greco.

To see his greatest masterpiece, however, you must go to the Church of San Tomé. We arrived early—at ten in the morning—and waited in the street while a little boy ran for the sacristan, who came running with the heavy keys, finishing his breakfast as he ran. And we stayed long, while other travelers came, looked, and departed. Only those who know how difficult it is to produce a perfect work of art; only those who know how seldom the result achieved equals the first conception, can fully appreciate the singular beauty of the great wall-painting, "The Burial of the Count of Orgaz." It is a solemn requiem, infinitely pitiful and compassionate, every figure charged with subdued emotion—the many made one by an inspired hand. Here is the world's greatest grief painted with understanding and with promise of comfort. How lovingly St. Augustine and Stephen the Martyr perform the task for which they have descended from heaven; how strongly the picture suggests certain traditional versions of the Entombment and the Deposition, and yet how personal it is—how freshly conceived! How Christian, the point of view! "O Death where is thy sting—O Grave, where is thy victory?"

Barcelona, the leading commercial city of the peninsula, succeeds in startling the visitor by its modernity, after he has been thoroughly saturated with the spirit of the Middle Ages. The rich people have placed their cheerfully garish villas in luxuriant gardens, where roses, wistaria and palms

race each other to heaven. Certain examples of "Art Nouveau" appall the onlooker. One apartment house resembles sea-wrack more than anything else, with its wavy lines

calists and other organizations make constant political ferment, and assassinations are frequent, but everywhere there is evidence of prosperity. The older quarter



GRAZALEMA, THE AMAZING CITY

VIOLET OAKLEY

and iron incrustations. Perhaps it was planned during delirium. Electric light, trolleys, motor-cars and subway excavations attest the progressive spirit. It is a gay city, and a musical one, with fine concerts and operas. The district of Catalonia has a different language, and the lively disposition of the people has given them the sobriquet, "the Irish of Spain." Syndi-

calists and other organizations make constant political ferment, and assassinations are frequent, but everywhere there is evidence of prosperity. The older quarter

We were filled with childish excitement as we went up the funicular to Mt. Tibidabo, where Ferris wheels, flying boats and other

hair-raising paraphernalia extract pesetas from a large population on pleasure bent. Where else though, could you find a church under construction in the midst of such

easily as clouds. This vision of Monsalvat—for that is its ancient name—made us long to go on pilgrimage, and when the day came we were not deterred by a heavy rain. As



THE GARDEN OF LINDARAXA—THE ALHAMBRA

EDITH EMERSON

distractions? As we walked around Tibidabo a castle of enormous size appeared mirage-like in the distance. The middle ages incarnate in one symbol—the mountain of the Castle of the Holy Grail! How different is Monserrat from all the well-worn hills undulating toward it! The silhouette bears a remarkable resemblance to pinnacles and battlements, where legends would gather as

our train mounted the rack-and-pinion railway which connects the village of Monistrol with the monastery we felt that some great orchestra ought to be playing "The Entrance of the Gods into Valhalla."

Through rents in the whirling clouds we caught sudden glimpses of the sky-piercing pinnacles, reaching up like great hands, or massed like organ-pipes. As the world

fell away and the river shrank to a narrow silver ribbon, the horizon rose. I have always pitied people who cannot be happy in high places. The joy of standing on a peak, after wrestling with difficulties, may not be the perfect joy according to St. Francis of Assisi, but it is one of the most ecstatic. From Monserrat one can see the whole of Catalonia, part of Aragon, the chain of the Pyrenees and the Mediterranean, even to the Balearic Isles. No wonder the hermits loved it and built little chapels on apparently inaccessible crags, there to repent and rhapsodize.

The reddish monastery, with its hostels, rises on one side of the terrible Valle Malo, supposed to have been riven apart at the time of the Crucifixion. When we asked one of the boys who serve the guests whether he was ever lonely, he answered simply, "All the world comes here—*Todo el mundo vien en aqui.*" We were prepared to sleep in cells, but were shown to a bedroom containing brass beds, garnished with bright pink blankets. Even running water and a beveled mirror! What vanity!

There is little outward commemoration of the Holy Grail legend, only the fantastic Peñascos over three hundred feet high, are called "the Guardians of the Grail." Most of the tales told are of the Madonna of Monserrat, an ancient wooden image, reputed to be the work of St. Luke. In order to protect it from the Moors, who hold strict views on the subject of images, it was buried at the spot where the sanctuary of La Cueva now stands. There it was found by shepherds in 880 A. D. An attempt was made to carry it to Manresa, but the Madonna refused to stir beyond a certain spot. This miracle led to the erection of the convent. It was before this image that Ignatius Loyola hung up his weapons, and devoted himself to the service of Christ and the Virgin. A school of ecclesiastical music is conducted by the monks, and toward evening we heard the choir boys sing "*Ave Maria, ora pro nobis*" a thousand times by the light of a thousand candles, which only accentuated the black mystery of the church.

As we climbed the paths next day, and picked the daffodils, the laurel, and the box together, we seemed to see the armor-clad figures of the knights, ever a little ahead, undaunted by the portentous Enchanted

Giant. Presently the sun sent a long piercing ray through the clouds, like the shining sword of Galahad himself, battling with illusion. After terrific combat the seven deadly sins fled away. In the depths the cloud dragons and the monsters roared their baffled rage, blowing out vapor, but from the heights came the uplifting cadences of the Good Friday music. Above the rocks rose wall upon wall, above the walls tower upon tower, and atop of every tower, a knight's banner blowing free. The original company of the Table Round grows ever greater. We liked to think that those noble warriors gladly welcomed Tennyson, the Pre-Raphaelite painters, George Frederick Watts, Howard Pyle, and Edwin Austin Abbey to their fellowship, for it is they who have carried the precious Grail to our generation. May the light shine ever more brightly on their banners, for Monsalvat has room for all who come. Are not all of us engaged upon the Quest? What did the child say? *TODO EL MUNDO VIEN EN AQUÍ.*

SPECIAL CLASS FOR GIFTED CHILDREN IN NEW YORK

The School Art League of New York City has organized an art class for gifted children, announcing as the purpose of this class "to give the gifted child an opportunity for creative self-expression and to bring the pupil in contact with other gifted children for inspiration and help in producing drawings, designs, sculpture, pottery and other crafts, that shall have artistic merit." This class is free to all such boys and girls between the ages of eight and fifteen years, and meets each Saturday morning from nine to twelve o'clock under the direction of Dr. Henry E. Fritz. The work is to be developed entirely from imagination, without the use of models. All mediums of graphic expression, such as paper, paint, linoleum, wax, clay, plaster, wood and fabrics, are placed within reach so that the student may discover which one responds best to his or her mode of expression. The League is not only advertising this class itself, but is requesting that the supervisors and teachers of art in the schools call attention to the opportunities offered therein.



GOODWILLIE AND MORAN, ARCHITECTS

THE MONTCLAIR ART MUSEUM

BY GEORGE CLARKE COX¹

IT IS NOW nearly twelve years since William J. Evans of Montclair, N. J., the well-known connoisseur of modern American paintings, offered to the town a collection of fifty-three canvases on condition that other citizens supply a suitable building in which to house them and future gifts. Several citizens contributed money to purchase a fine plot of land in a central district, both accessible to car lines and close to a very fine residential section; and Mrs. Henry Lang, herself well known for her love of art, contributed the building as it now stands. This contains a central lobby or atrium and two handsome galleries. The building was formally opened ten years ago in January, and the Montclair Art Association, which is the holding and governing body, has just held a week of celebration from January 21 to 26, inclusive.

This tenth birthday was made notable by the announcement from the president

and trustees of a further gift from Mrs. Lang, viz., the completion of the portico on the west façade. This will not only give a very handsome exterior to a worthy building but will also add a fine room over the entrance, lighted both by skylight and windows, to be used for the instruction classes for children. There will also be provided an office for the director, Miss Katherine Innes, whose work for the Museum during the past five years has been highly appreciated.

It was in many ways an ambitious undertaking to establish an Art Museum in a place the size of Montclair. The town has grown rapidly, now numbering about 30,000 inhabitants, and it is noted for public spirit and generous support of its institutions; but the Museum was entirely without endowment until two years ago and that endowment even now is small. Support has come from its some 500 members and, for five years past, from a guarantee fund

¹ Member of the Board of Trustees

to carry the enterprise over critical years. Many of Montclair's prominent citizens have given unsparingly of their time and energies to make the Art Association a vital influence in the town.

The North Gallery of the Museum is devoted to the permanent exhibit which includes paintings by such artists as George Inness, who lived in Montclair for a considerable part of his life, George Inness, Jr., Blakelock, Homer Martin, John Francis Murphy, Henry W. Ranger, R. Swain Gifford, F. Ballard Williams, Chas. Warren Eaton and Cullen Yates. A handsome bronze bust of George Inness, Sr., by his son-in-law Hartley, stands in the lobby. In this connection, it is worthy of remark that Montclair's newest and finest public school is to be called the George Inness School. For many months the Museum has been able to show a collection of 40 Inness water colors loaned by his daughter, Mrs. Hartley; and at present the two large Inness oils of Niagara Falls are loaned by George Inness, Jr. Montclair has, not unnaturally, been proud of its association with so distinguished a painter.

The South Gallery is devoted in part to another permanent exhibit, a remarkably fine collection of Indian relics and curiosities. The Rand collection takes its name from Mrs. Rand, mother of Mrs. Henry Lang, and the name Rand Gallery has been formally bestowed upon the South Gallery. The collection of Indian art objects takes up but about one-fourth of the space of the Rand Gallery, the rest of which is available for loan exhibits and is constantly used for them. Some eighty such exhibits have been held in the past ten years. These have included many of miscellaneous paintings by American artists, an annual exhibit, held in the autumn, of work done by artists of Montclair and vicinity, giving ambitious amateurs a chance; an architectural exhibit two years ago which attracted much attention; a portrait show, last fall, which was worthy of a large city; exhibits of sculpture, of glass, of pottery, silverware, early American furniture, rugs and practically everything which calls for the creative art instinct. These loan exhibits attract large numbers of people; over 20,000 annually pass within the doors of the Museum.

The work of the Association is not con-

fined to its permanent or loan exhibits. Close association, especially within the past four or five years, has been maintained with schools, public and private, with the women's clubs and other organizations. The Museum is frequently used for lectures on art, music, the drama and kindred subjects; and classes for the instruction of children are maintained on Saturdays. The Association now has close to 100 junior members, who are enthusiastic about their work. Recent instruction of an unusual sort has been afforded by lectures from Miss Clara T. MacChesney and Miss Eberle. It is the aim of the Association to make the Museum a place from which to disseminate a knowledge of art and through which to arouse a desire to do, as well as to see. Within the past year the scope of its activities has been enlarged to encourage the performance of good music by local amateurs and to develop a taste for the more cultivated forms of the drama. Several orchestral concerts of an unusual merit have been given, more or less under the fostering care of the Association and, at the recent tenth anniversary, a very notable dramatic reading of J. M. Barrie's "Dear Brutus" was given by a local caste which included three members of the Board of Trustees of the Association.

The Montclair Art Association is striving not only to present the best in the way of modern paintings and sculpture but also to be catholic in its tastes. It has largely avoided the bizarre, but it has given opportunity to its members and friends to know of new movements. An example of this was, on the side of music, in a concert which set forth sympathetically the work of the most advanced of modern composers. The Art Committee, composed of the officers and two other members of the Board of Trustees, must pass upon all purchases and exhibits. Since Frederick Ballard Williams, N. A., is the president, the Association has expert advice.

The standing of the Association is evidenced by a gift from the Ranger Fund about a year ago of the painting, "Light on the Hilltops," by Gardner Symons. It is a chapter of the American Federation of Arts.

The Montclair Museum has, both by reason of lack of space and by lack of funds, been unable to go outside the field of Ameri-

can art and has confined its few purchases mainly to paintings; but it hopes some day, with the completion of a central auditorium and the two additional galleries contemplated in the original design, to have space for at least reproductions of classic sculpture and architecture. It has no ambition to rival great metropolitan museums but merely to have a worthy, small, permanent collection, to increase the number and variety of its loan exhibits and to influence art education in Montclair and vicinity. The word vicinity must be emphasized, for Glen Ridge, Caldwell, Verona and even East Orange come within the radius of the Montclair Museum's activities.

The Museum is democratic in its policy. Any citizen of Montclair or the neighborhood is welcome to join it, and the building is open mornings and afternoons on week days and afternoons on Sundays and holidays, to all who will come. The privilege of membership carries with it the responsibility of support, but also an association which is full of charm.

On occasion addresses have been given

by such men as Lorado Taft, Joseph Pennell and, at the recent anniversary, by J. Monroe Hewlett, which have served to interpret art movements and to make the citizens of Montclair critical in the better sense of that abused word.

The Montclair Art Association has often profited by the friendly good-will of the more distinguished artists of America, and it has cooperated with other museums and with individual artists by loaning pictures from its permanent collection.

A rather notable art library has been collected, starting with a fine group of books and drawings given by the late Pierre Le Brun.

The funds of the Association are carefully handled by men of large affairs and a policy, formally adopted by the Board of Trustees, will not approve the erection of buildings without sufficient endowment, to prevent their being a burden rather than a help.

Montclair feels a just pride in the achievements of the past ten years and looks forward to a time of greater accomplishment and more ripened knowledge.

CARL AKELEY—SCULPTOR-TAXIDERMIST

BY DOROTHY S. GREENE

TO SECURE recognition for that which is new in art is a difficult undertaking even in an era when age-old traditions are being overthrown, but to such a task Carl Akeley as a young man set himself. The itch was in his palm and the urge in his brain to become a sculptor, but he believed that, whatever distinction he might attain from monuments in stone or bronze, his contribution to an art of such noble heritage would be insignificant. Another field lay open for the use of his talent—a field where only unskilled hands had worked before, but where his artist's eye saw latent possibilities. In the development of those possibilities was opportunity worthy of his genius. Carl Akeley turned his back on sculpture and set his mind and hand to the creation of a new art—the art of taxidermy.

Forty years ago taxidermy was nothing more than an upholsterer's job. A raw or poorly tanned skin was stuffed out with

rags, straw, or sawdust, thinned in spots with a long needle and strong thread, and the specimen was completed. The misshapen, overstuffed creatures that resulted brought slight satisfaction to a man whose soul was as sensitive to natural grace and beauty as Carl Akeley's. He made up his mind to find a better method, and the taxidermic technique which has enabled our museums to mount animals that are life-like in aspect and beautiful in form is the result of that resolution. The process, though it will always be a painstaking one, is simple enough now, but it has taken inventive genius and years of experimentation to bring it to the present high plane.

Mr. Akeley's first step is to model the animal in clay as carefully as if it were to be cast in bronze. From this clay model he makes a plaster mould. Into every crevice of the mould, but separated from it by a coat of glue and a sheet of muslin, are



Courtesy of the Field Museum of Natural History, Chicago.

One of the Four Deer Groups Mounted by Carl Akeley for the Field Museum, Chicago

worked papier-mâché and wire cloth. Four layers of papier-mâché and wire cloth are less than an eighth of an inch thick, but they are strong, durable, and, after being shellacked, impervious to moisture. When the plaster mould is immersed in water, the glue melts, and these clean, light, muslin-covered sections of papier-mâché and wire cloth fall away from the mould and are assembled to make a manikin as shapely as the body of the animal itself. The carefully tanned skin of the animal fits over the modelled bones and muscles as perfectly as it fits over them in the flesh, and Mr. Akeley's mounted animals, when set in a background that closely copies their natural habitat, form exhibits that are not only permanent and scientifically accurate but also startling in their reality.

Notwithstanding the slight he gave her, sculpture has courted Mr. Akeley. Modelling was essential to taxidermy as he practised it, and to increase his knowledge of the subject he spent hours in the art museums in the study of animal bronzes and marbles. With each visit to the galleries the old

desire to try his hand at sculpture grew stronger, but his determination to accomplish his original purpose was so stubborn that finally, to remove temptation, he gave up going to the art museums. Although by that simple expedient he avoided the appeal of the galleries, he could not so easily close his mind to the suggestions of those about him. Visitors to his studio, recognizing the power of the clay sketches that he was making for his taxidermic groups, constantly urged him to have these figures cast in bronze; but until he had satisfied himself that his taxidermic process was nearing perfection, he paid no heed to the entreaties of his friends. Indeed, when he finally turned to sculpture, he did so in the interest of his taxidermy.

Even Carl Akeley's taxidermy at first made no appeal to the critics; in fact, there was no occasion to bring it to their attention. Eventually he concluded that the recognition of taxidermy as an art must come first through the recognition of the taxidermist as an artist, and he paused in his mounting of museum groups to give to

the world his first bronze. As his subject he chose three African elephants, the animals which of all African animals he likes best and respects most. The new work went well. At the Winter Exhibition of the National Academy of Design in 1913 "The Wounded Comrade" was exhibited, and by virtue of this, his first bronze, he was made a member of the National Sculpture Society.

Recognition of the labor of more than a quarter of a century came soon after, when in 1916 membership in the National Institute of Social Sciences was conferred upon him for "making taxidermy one of the arts." When in "The Wounded Comrade" he used a conventional sculptural material as the medium of expression, lovers of art discovered his ability; and once aware of his genius, the public was not slow to see in his mounted animals the mastery that the bronze had disclosed.

The wretched, heart-broken prisoners in the Zoo and the Jardin des Plantes are necessarily sought out as models by most sculptors of animal life. Carl Akeley has found his subjects in the African out-of-

doors. If he is most widely known as a hunter of African big game, that is because big game hunting is the most spectacular side of his activity rather than the most important. Hunting with him has always been incidental to art and science. He has no love for killing. He has shot animals only when they have been needed for scientific purposes and because skins, measurements, and anatomical studies had to be obtained before the beasts of the jungle could be faithfully re-created in America. It is this essential of the taxidermic art, this intimate knowledge of the wild animal in its natural surroundings, which so few artists have had the opportunity to acquire, that has given Mr. Akeley's bronzes their distinctive quality. The flashing spirit of a wild animal is crushed and the beast becomes languid or surly, when it is put behind iron bars. Muscles that were hard and taut in the open, sag and grow flabby in a cage. Such a specimen serves as well for a model for a sculptural lion or elephant as a ribbon clerk for the statue of a Roman gladiator. But Mr. Akeley's sculpture is authoritative. His beasts are vital, powerful. In his work



THE CHARGING HERD—SMALL BRONZE

CARL E. AKELEY



LION AND BUFFALO—SMALL BRONZE

CARL E. AKELEY

is a realism that conjures up the spirit of the free African forests. It has been aptly said that other animal sculpture by the side of Mr. Akeley's assumes "an air of sophistication, the look that savages have when they put on the clothes of the civilized world."

In his studio at the American Museum of Natural History in New York, Mr. Akeley is preparing groups for Roosevelt African Hall; simultaneously, he is giving time and thought to his sculpture. The great African Hall will be his masterpiece of taxidermic art, a vast museum exhibition to record for all time the vanishing wild life of Africa. A statuesque group of four great elephants, the central figure for the hall, is already completed, and the mounting of the gorillas, taken on his last expedition, is well under way. To aid him as he expresses muscles, tendons and bones on the surface of a taxidermic model, he has not only the image of the specimen as he saw it but also photographic records, measurements, casts and death masks, and occasionally even the preserved body of an animal. Four years were required for the mounting of Mr. Akeley's first pretentious work, the deer

groups in the Field Museum of Natural History in Chicago, but now that the experimental stage is past and capable assistants have been trained, museum preparation progresses smoothly and quickly. Consequently, in the midst of his coldly scientific work, Mr. Akeley is able to turn to sculpture for relaxation. While the monumental group of African elephants was being done for Roosevelt African Hall, he was modeling "The Charging Herd" and "Stung" for bronze in odd moments in the studio. Now that the gorillas are being put into a group, a series of gorilla sculptures has been begun. All the knowledge of anatomy that he has acquired to enable him to build a manikin for a mounted museum specimen underlies his more subtle treatment of a clay sketch for bronze. Nothing is hazarded in Mr. Akeley's representations. Truth and scientific accuracy in his sculptured animals are never overlooked through ignorance nor sacrificed to beauty.

One day when the steel framework for a new museum building was being swung into place just outside Mr. Akeley's window, I happened to be in his studio. He stood watching the progress of construction for

some time before he spoke. "That is the work I really enjoy," he said. "Sometimes I think it is because they are such beautiful machines that I love these animals." His mechanical genius has not only found an outlet in his inventions, the "Cement-Gun" and the Akeley motion picture camera, but it has also played its part in his artistic work. It made possible the development of the taxidermic process. It underlies his

fear, he has chosen to interpret them in the kindest light. There is the jungle's spirit of peace and play in his "Jungle Football"; the jungle's good fellowship in "The Wounded Comrade"; the jungle's timid curiosity toward man in "The Old Man of Mikeno"; the jungle's valiant self-defense in "The Charging Herd" and "The Lion-Spearing Groups." Even his powerful representation of a battle royal between a



THE OLD MAN OF MIKENO

CARL E. AKELEY

complete understanding of anatomy. It facilitates the manual labor of sculpture. The problems that prove most annoying for sculptors who have not the ability to devise mechanical contrivances—the construction of the armature, for instance, the handling of clay and plaster, or the difficulty of managing heavy casts—are easily solved by a man with his originality and resourcefulness.

Carl Akeley is a student of animal character as well as a master of anatomy and of mechanical skill. In the beasts of the forest he has discovered personality. One may look for good or evil in animals as in men, and, believing that his jungle friends were essentially good tempered until the barbarous intrusion of the white man taught them

lion and a buffalo can be interpreted only as an act of the tragedy-drama of the jungle, for the lion is at his legitimate business of getting food.

The same earnest purpose that has furnished incentive for his taxidermy has inspired his sculpture—the desire to tell the truth about the wild life of Africa and to efface the prevalent impression of the horrors of the "dark continent" by recording, so that all may read, his knowledge of her "golden joys." He has done nothing that he has not felt to be a real contribution to this end. Conceived in that spirit, his bronzes are not only monumental and impressive but they are also eloquent. "The Wounded Comrade" thrills and grips one by its portrayal of the splendid strength

of three great elephants, but, more than that, it attributes to these giants of the jungle the emotion of sympathy intelligently expressed in action. Such a conception would have been impossible for one who understood the nature of these jungle beasts less completely than Mr. Akeley.

His admiration for the splendid courage, the superb physique, and the beauty of form of the natives of certain African tribes has also found expression in sculpture. As his first human figures, Mr. Akeley has modelled these bronzed natives, representing in three sculptural groups the most dramatic thing in Africa—the spearing of lions. The first two groups set forth the attack of the native hunters and the answering charge of the lions. In the final group the lion lies dead, while with shields held aloft the spearmen chant their requiem. The lions and four of the six human figures, all life size, have been completed. Lithe, buoyant figures, the natives are, gracefully poised with spears and swords, facing the charge with a spirit that is fearless, almost joyous. The lion and lioness, placed on the defensive, meet their assailants honorably in the open, opponents worthy of respect.

A new and intensely interesting series of bronzes has been begun with Mr. Akeley's portrait bust of his first gorilla. "The

Old Man of Mikeno" is his interpretation of the personality of the animal he came to know on the forested slopes of Mt. Mikeno two years ago, a creature of vast physical strength to be sure, but with slight resemblance to the monsters of fallacious sketch and story. One sees in "The Old Man of Mikeno" a being startling only because of his human aspect. Whatever of frightfulness there may be in his huge, shaggy outline is belied by the look in his deep-set eyes—a look of longing, striving, yet never attaining.

It must be remembered that sculpture until recently has been Mr. Akeley's avocation. During the past few years he has felt justified in devoting more energy to sculpture, but even now other duties make heavy demands upon him. Long expeditions into Africa and the preparation of habitat groups for Roosevelt African Hall, while they have contributed to the quality of his art, have also limited his productivity. On the other hand, it is not to be wished that the volume of his sculpture be increased through the sacrifice of the opportunities for scientific work and for the understanding of animal life which have made his art what it is. In Carl Akeley Africa has found a sculptor who speaks for her with authority and with eloquence.

"THE FUTURE"

BY CHARLES VEZIN

On Seeing Evelyn Beatrice Longman's Statue

What is it that thine artist vision saw
Which fills my heart with awe?
Is it the Future of thine own fair life and art,
The Future of the artist soul that lies revealed
Through this the record of thy heart?
Or does it gaze for womanhood into the veil
To solve the Future woman's part?
Is it for all humanity thine eye would see
The hidden path that lies on that unwritten chart?
What is it greets those virgin eyes
That try to pierce the dawn's portentous skies?



THE FUTURE

BY

EVELYN BEATRICE LONGMAN



THE EXPULSION

EUGENE F. SAVAGE

THE EXPULSION

A PAINTING BY EUGENE SAVAGE

BY MARY POWELL

THE STORY of the expulsion of Adam and Eve from the Garden of Eden is not a new subject for artists to portray, and when a modern painter essays the theme it must be with an entirely new thought.

Eugene Savage has painted "The Expulsion" in such dramatic, forceful and decorative manner that it at once arrests the attention and awakens the imagination.

As Van Loon tells the ancient story of Adam and Eve: "Jehovah spoke to them

and said: 'Listen, for this is very important. Of the fruit of all the trees in this garden you may eat to your hearts' content. But this is the tree that gives forth the knowledge of Good and Evil. When Man eats from this tree he begins to understand the righteousness or the wickedness of his own acts. That means an end to all peace of his soul.' . . . Adam and Eve listened and promised they would obey." The serpent enters the story and persuades Eve to eat the fruit. "When the serpent handed her

the fruit of the tree, she ate some, and when Adam woke up she gave him what was left. Then Jehovah was very angry. At once he drove both Adam and Eve from Paradise, and they went forth into the world to make a living as best they could."

Eugene Savage has chosen to depict the first anguish of soul. Adam and Eve, in the painting, are shown at the moment when they are turning their backs on everything reassuring and pleasant and known, and are forced to start upon a path whose end they do not know, uphill and filled with sharp rocks and obscuring vapors. The bent and unwilling figures reveal not bodily pain but overwhelming mental suffering caused by the consciousness of their fall.

The painting, masterly in drawing and composition, takes its place among the moderns because of its significant color. "Color is a means of expression talking directly to the soul." "The Expulsion" speaks to the soul with its marvellous color. The garden of Paradise is represented with warm and rich hues, giving an impression of depth and beauty. The figures and the foreground of the unknown region are painted with colors cool and forbidding. The latter contrast strongly with the pleasing ones of the land of Eden and leave a feeling of unhappiness and confusion.

In harmony with the troubled forms of the figures is the bare and broken tree, a symbol, perhaps, of storm and stress, which contrasts well with the undisturbed and perfect foliage in the valley beyond.

The drawing, color, composition and decorative qualities of the painting reveal the superb craftsmanship of the painter. An artist said of it, "Everything we look for in a painting he expresses on that canvas."

The picture is enclosed in a frame which the artist himself designed to harmonize with it, and, under the influence of the subject, the decorative elements were developed from the apple and serpent motif.

Not much has been printed of the life of Eugene Francis Savage, perhaps because it has not yet been of sufficient duration. We learn, however, from press excerpts, that he was born in Covington, Indiana, and moved to Bloomington, Illinois, when he was quite young. At the age of sixteen he attended the Corcoran Art School in Washington,

D. C., later returning to the Middle West to study at the Art Institute of Chicago.

He came into public notice in 1912 when his painting "Morning" won for him the Prix de Rome, which brings with it the privilege of three years of study in the American Academy at Rome. After his period of study in Europe, paintings of allegorical and mythical subjects, strangely decorative, began to appear. Soon these canvases came to be anticipated by frequenters of exhibitions, and now the paintings by Eugene Savage are invited to all important exhibitions.

"The Expulsion" was purchased by the City Art Museum of St. Louis in October, 1923, from the annual exhibition of paintings by American artists. At the National Academy of Design spring exhibition of 1923 it was awarded the Thomas B. Clarke prize, Saltus Medal, and at the thirty-fifth annual exhibition of American paintings and sculpture at the Chicago Art Institute it received the Norman Wait Harris Silver Medal.

It was invited to the exhibition at St. Louis and from there to the Corcoran Gallery of Art for display in the Ninth Biennial Exhibition, which opened December 16, 1923, in Washington, D. C.

The Metropolitan Museum of Art has received as a gift, from Mr. Albert E. Gallatin of New York, a collection of eighteen drawings, including two works by Everett Shinn, one a remarkable drawing of a New York street on a snowy winter evening; a spirited sketch of a polo player by George Luks; a portrait of Whistler by Alexander; a delicate water color of a cyclamen by Demuth; and drawings by Boardman Robinson, Maxfield Parrish, Rockwell Kent, William Glackens, Manigault, Henri, and Sloan. The gift also includes an autograph with a butterfly by Whistler and a notable drawing of a horse's head by Degas, which will be shown in the next exhibition of European drawings held by the Museum.

Other recent accessions of the Museum are a charming "Portrait of an Old Woman," a painting by Frank Duveneck; and a "Portrait of a Russian Nobleman," by Albert Herter, the latter the gift of Mr. V. Everit Macy.



THE OLD TOWN HALL

FREDERICK POLLEY

ETCHINGS OF OLD GERMANTOWN BY FREDERICK POLLEY

WITH DESCRIPTIVE TEXT BY THE ARTIST

DEAR to the hearts of all good Germantowners is the Old Town Hall, sitting well back from the street as it did, with its long line of shade trees on either side of the old red brick walk, one always got the feeling of a small town far distant from the big city. What a good time the old veterans had, chatting together on the benches on warm spring afternoons, and how lovely it was in the winter especially around the holiday season when the snow was on the ground.

Sitting well back from the street amid the shade of old trees is the house which about 1796 to 1800 was occupied by Gilbert Stuart, the American portrait painter. A small building in the rear, now demolished, was used by the artist as a studio. Here Stuart is said to have painted the full length por-

trait of General Washington known as the Lansdowne portrait now in possession of the Athenaeum in Boston. The old place was originally a Brighthurst House, but for many years now it has been known as the Whynn Wister House.

This old house, known as the Keyser House, was built in 1738 by Dirck Keyser, who came from Amsterdam in 1688, and of whom many quaint stories are told. It is a typical old Germantown stone house with a peat roof running across the front. It is close to the street and stands rather high—owing to the lowering of the street and, like many other old Germantown houses, it has been added to from time to time. It accords beautifully with its surroundings and is really a part of the shady old street.



THE WHYNN WISTER HOUSE—GILBERT STUART RESIDENCE

AN ETCHING BY FREDERICK POLLEY



THE DIRCK KEYSER HOUSE

AN ETCHING BY FREDERICK POLLEY



THE BUTLER PLACE—AN ETCHING

FREDERICK POLLEY

THE BUTLER PLACE

Away over on the eastern edge of Germantown, in fact nearer to what is known as Branchtown, surrounded by spacious grounds and wonderful old trees, stands "Butler Place," built by Pierce Butler, a southern planter. The house is somewhat in the southern style with picturesque rambling old out-buildings and stables stretching out in the rear. Here Fanny Kemble, the well-known English actress and grandmother to Owen Wister, the present occupant, having married Pierce Butler, Jr., lived for a time; and it is said that, while here, Fanny Kemble spent much of her time planning and laying out the grounds and many of the wonderful trees on the place are said to have been planted by her hand.



CLIVEDEN—THE CHEW HOUSE—AN ETCHING

FREDERICK POLLEY

CLIVEDEN—THE CHEW HOUSE

Amid spacious well-kept grounds, surrounded by beautiful big trees, Cliveden is pointed out as Germantown's most important house. Solid and well preserved, the house was built in 1760 by the former Chief Justice Benjamin Chew. The story of the important action which took place here during the Revolutionary War and which, with the loveliness of the place, goes far toward making Cliveden Germantown's most important house, is too well known to repeat, but the old house bears many scars of this action. Many generations of Chews have lived here and it is still in the hands of the descendants of the original owners. Off to the sides are the servants' quarters and in the old stable in the rear can be seen the old Chew coach and quaint one hoss shay still preserved there.

CHICAGO ARTISTS' ANNUAL EXHIBITION AT THE ART INSTITUTE, FEBRUARY 1— MARCH 11, 1924

BY KAREN FISK

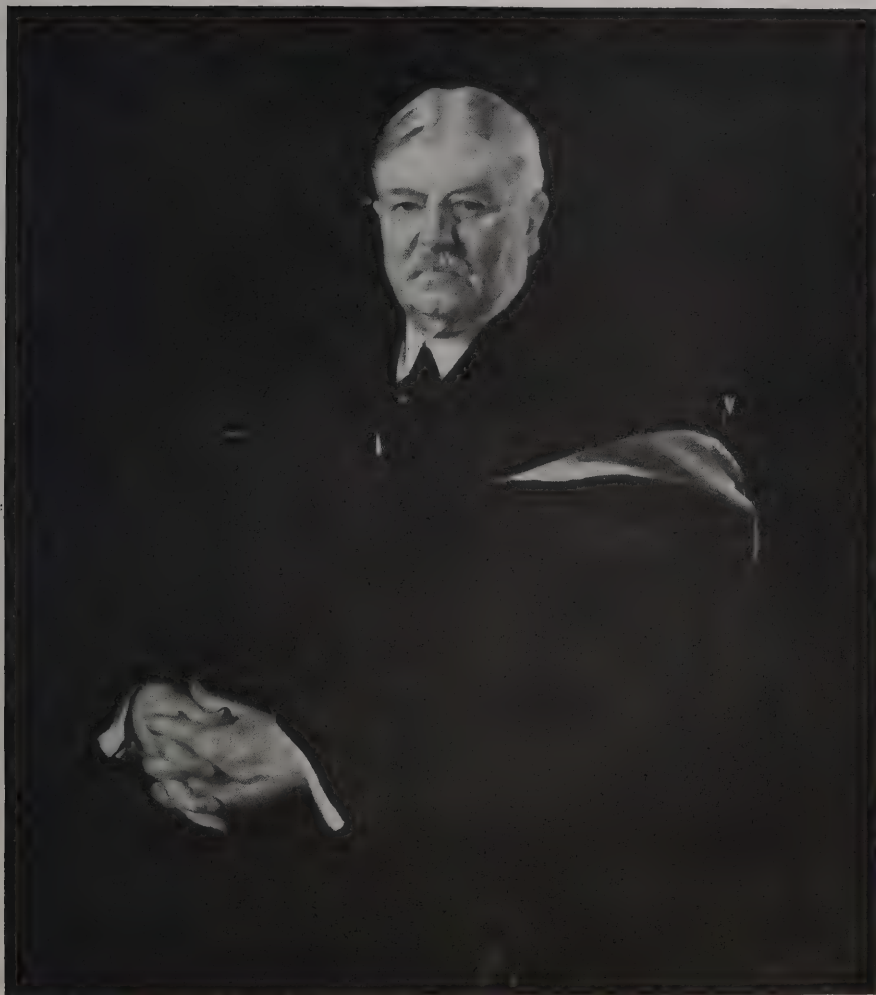
CHICAGO, eager as ever to welcome its own, wends its way to the Art Institute these days and there finds itself instantly at home. In the catalogue Chicago sees the names of its favored and favorite sons and daughters; on the wall Chicago views works of a nature and standard it has learned to expect from them. Frank V. Dudley, Frederic M. Grant, Anna and John Stacey, Karl and Mary Buehr, Pauline Palmer, Carl Krafft, Gerald A. Frank, Joseph Birren, Abram Poole, Leopold Seyffert—like old friends these and many others greet the visitor to the Twenty-eighth Annual Exhibition by Artists of Chicago and Vicinity. Among the exhibitors are new names, of course; among the familiar ones, new tendencies; but for the most part Chicago artists seem to be travelling steadily upward along paths already well defined.

The portrait group is not as large as in former exhibitions, and it is interesting to note that whereas figure paintings outnumbered landscapes three to one in the big American show at the Art Institute last November, the ratio is reversed in the Chicago exhibition. Of the portraits Leopold Seyffert's unnamed in the catalogue but easily recognizable as that of Frank G. Logan, the well-loved vice-president of the Art Institute, stands head and shoulders above the rest, an amazingly competent work. To say that it is a "perfect likeness" is to be guilty of a mere platitude where Seyffert is concerned; his portraits are always that. Mr. Seyffert grows, if anything, cooler and more self-possessed. One seldom feels now that here, for instance, he painted a head with special joy, that there he slipped for a moment in the rendering of a garment; all the elements seem one to Seyffert, and he paints them all with the same unruffled, dispassionate excellence. Other portraits in the exhibition are painted largely in the same tradition, that of well-bred realism. Arvid Nyholm's "Portrait of Mrs. H. Cochran" is such a one; Charles

Sneed Williams' portrait of Cale Young Rice, another.

Landscapes, native and foreign, greatly absorb many Chicago artists, and the current exhibition has canvases ranging from the august splendor of Edgar Payne's "Le Grand Pic Blanc" and "Les Hauts Sierras" to the friendly scenes beloved by the Staceys, Carl Krafft, and Edward B. Butler. John F. Stacey, by the way, has one delightful canvas, "From an Essex Hillside, Connecticut," not radically different in subject matter from many he has done before but rendered with a quiet and convincing sincerity. In the current show we have the outdoors seen at all seasons and in many kinds of light, from the romantic "Moonlight" of Rudolph Ingerle to the decorative brightness of E. Martin Hennings' "Beside the Stream." There is a quite even quality of facility running through many of the landscapes; they are for the most part thoroughly realistic and not in any sense experimental. They are the kind of pictures considered suitable for the home, the kind people in general like to "live with," which is perhaps why there are so many of them. That "intimacy of vision and new flexibility of expression" which Havelock Ellis insists upon as the essence of great literature (and to art they apply with equal truth) are not for the most part there; many eyes have viewed these scenes before with the same vision, many hands have set them down in approximately the same way. But perhaps that test is too stringent a one—at least the eyes see clearly enough; at least the hands that uphold the familiar banner are steady.

Still another aspect of the outdoors calls to such artists as Louis Ritman, Frederic Fursman, Edgar Rupprecht, and Arild Weborg, whose canvases bask in sunlight. All these men attack the problem of human beings in outdoor light, and their expositions of simple types in rustic settings are healthy and full of color.



PORTRAIT OF FRANK G. LOGAN, VICE-PRESIDENT, CHICAGO ART INSTITUTE
BY LEOPOLD SEYFFERT

AWARDED THE FRANK G. LOGAN MEDAL AND PRIZE OF \$500; AND THE WILLIAM RANDOLPH HEARST PRIZE
TWENTY-EIGHTH ANNUAL EXHIBITION OF CHICAGO ARTISTS

From the Chicago artists in New Mexico only two canvases come this year. Gustav Baumann's "Dancing for the Christ Child" is an interesting archaeological contribution, the paganism of the Indian rites stirring the mind as the broken but compelling rhythm of the composition stirs the eye. William P. Henderson's "Acoma Water Girl" is full of warm and boldly juxtaposed color and primitive feeling. Anthony Angarola's "Swede Hollow" is another canvas in which the elemental aspects of human life are

keenly felt. His squat houses with their blank windows, his wooden figures, are beautifully placed on the canvas; there is an intricacy of pattern that is not at all disturbing because each section of the pattern is so simple and so solidly related to the whole.

A much more sophisticated and deliberate naïveté is Abram Poole's in "Diana." Poole had a canvas by the same name in the American exhibition a year ago, a highly decorative linear composition. His new Diana is unlike any version of the huntress-



DIANA

ABRAM POOLE

AWARDED THE HARRY A. FRANK PRIZE
 TWENTY-EIGHTH ANNUAL EXHIBITION OF CHICAGO ARTISTS

goddess we have ever seen; she is a demure little thing with a child-like face, almost an Arthur B. Davies figure. Her right arm is raised to pluck an arrow from her quiver, but the attitude suggests an up-to-date flapper arranging her marcelled hair. Her hounds and deer run (or rather rock, like hobby-horses) in friendly fashion together. The entire composition is a matter of inter-related curves instead of horizontals, and the effect is decidedly amusing.

Women painters are usually well represented at the Chicago show, and this year's is no exception. Anna Lee Stacey, Marie Blanke, Laura Van Pappelandam, Mary H. Buehr, and Helga Dean are among the familiar names. Pauline Palmer has four canvases, more varied in matter than in manner. Harry H. Wicker has several very fresh and delicate foreign scenes, one

of them, "Morning Market, Cahors" being particularly rich in color and contrast, the other two glowing with a serene opalescent light of their own. Indiana Gyberson is represented by several of her characteristic small jewel-like canvases.

Most of the pieces of sculpture are grouped together in a room which holds likewise a number of water colors and miniatures. The sculpture consists for the most part of small pieces, some of them beautifully executed. Emery P. Seidel, who has four exhibits, has a happy faculty of catching children in their most charming positions and moods and rendering them without sentimentality. John David Brein's figures are lithe and animated and endowed with a quality that is the result of an active imagination. Several successful portraits round out the sculpture exhibit.



Courtesy of the Cleveland Museum of Art

MIROKU, SO-CALLED NYOIRIN KWANNON—WOOD—CHUGUJI

JAPANESE SCULPTURE OF THE SUIKO PERIOD¹

A REVIEW

BY HAMILTON BELL

THE APPEARANCE of this, "The first exhaustive work ever written by a foreigner on any important era of the art history of East Asia," as Professor Asakawa in his introduction calls this book, is a matter of sincere congratulation to the increasing number of serious students of this fascinating subject; a still greater matter for rejoicing is that this competent "foreigner" should be an American.

Mr. Langdon Warner, Fellow of the Fogg Museum for Research in Asia, is a Harvard man whose training, ever since he left college, has been such as to fit him peculiarly for the work to which he has devoted himself. Joining the staff of the Museum of Fine Arts in Boston, he was so fortunate as to find himself assistant to that learned and accomplished Japanese, Okakura Kakuzo, under whose guidance and in whose com-

¹ JAPANESE SCULPTURE OF THE SUIKO PERIOD, by Langdon Warner, Fellow of the Fogg Museum for Research in Asia. With an historical introduction by Lorraine d'O. Warner, and 145 plates. Published for the Cleveland Museum of Art by the Yale University Press.



Courtesy of the Cleveland Museum of Art

KWANNON—WOOD—YUMEDONO, HORYUJI

pany he not only worked in the Department of Far Eastern Art at the Museum but paid his first visit to Japan. There, under the most extraordinarily favorable auspices, he was enabled to study the arts as certainly no other Occidental has yet done. At that time the enlightened Japanese Government was employing its highest authorities, among whom Mr. Okakura ranked one of the

first, to examine the priceless relics of ancient art in the temples and to register those found worthy as national treasures; working with these accomplished experts Mr. Warner was initiated into all the mysteries of technique as well as into the history of innumerable works of art of every description, and so thoroughly did he improve his opportunities that, on this



Courtesy of the Cleveland Museum of Art

PROFILE OF KWANNON—WOOD—YUMEDONO, HORYUJI

third visit in 1910, Mr. Okakura selected him as his assistant and amanuensis in compiling the most authoritative record of Japanese art that exists, "Japanese Temples and Their Treasures," published by the Imperial Government. He has since made many visits to Japan and has sojourned long and frequently in more parts of the Far East than almost any other

student of the arts of those lands; at present he is absent on an expedition across the whole of China in pursuance of his duties as Fellow of the Fogg Museum.

In 1913-14 he went under the auspices of the Smithsonian Institution to the East, visiting all the important museums and private collections of Oriental art in Europe on his way, to consult with foreign scholars

and the Chinese Government regarding the establishment of an American School of Archaeology in Peking, incidentally studying in many parts of China, Korea, Cambodia and Mongolia; this important project was nipped in the bud by the outbreak of the war. Much more might be recorded of Mr. Warner's preparation for the work before us, but enough has been told to prove his exceptional fitness for accomplishing it.

Even the most chauvinistic Japanese will admit that his country has no art worthy of the name before the introduction of Buddhism from China by way of Korea in 552 A. D. Mr. Warner, therefore, begins his record of the arts of Suiko by an account of those of North Wei and their Korean derivatives on the continent of Asia; he is peculiarly equipped to do this as he has not only studied every important example of them which has been brought out but has visited all the known sites where they still remain and has even discovered more than one of these himself.

The earliest Buddhist art of China is this of the North Wei Dynasty, 380 to 549 A. D. and the earliest dateable remains of it are the sculptures in the ruined cave temples in the Yun Kang hills, south of Ta-tung fu in Shansi Province, which M. Chavannes says were begun in 414-15 and finished in 520-21. Other famous sites at which work of this period, in stone, is to be seen are the cave temples of Kung Hsien and those at Lungmen, both in Honan. Mr. Warner has identified others, of which the most important for the present subject are five near Ichou in Manchuria, dated by an inscription in 502 A. D.; this is the nearest site, so far investigated, to Korea, whence as we know Japan derived her first knowledge of Buddhism and the arts which ministered to that religion.

It was not till 607 that the devout Prince Regent Shotoku taishi, no doubt perceiving that Korea was but acting the part of middle-man in the transference of Chinese religion and civilization, opened direct intercourse with the great continental power; by this time North Wei had fallen and the Sui dynasty had united China, so long divided under the Six Dynasties, into one homogeneous empire. But the arts which we recognize as those of North Wei con-

tinued to dominate those of Korea and Japan for some years to come. Mr. Warner classifies the arts of Suiko under the years 552 to 645, when he finds the influence of T'ang becomes marked in Japan and adopts Mr. Okakura's era-nom, Hakuho, for those of this succeeding period. These classifications often begin before and end after the actual reign or era (*Jidai*—Jap.) which is used to designate them; in this case the Empress Suiko actually reigned only from 593 to 629, and by no means all the works of art of the Suiko period, of which Mr. Warner's catalogue records 85, were executed in her time, though many of the more important of them are known to have been; and several others are traditionally associated with her or with her Prince Regent.

The earliest date inscribed on any of them is 609 A. D. on a bronze statue of Yakushi dedicated on the altar of the Kondô (Golden Hall) of Hôryûji, by the Empress and the Prince Regent in fulfillment of a vow made by the Emperor Yomei on his death bed; this is the work of a sculptor of Chinese descent, though a Japanese by birth, Torii bushi; of 625 is a Trinity on the same altar, Shaka and two attendant Bosatsu, by the same artist. Mr. Warner, with a fine technical instinct, points out that these and a few others which he ascribes from internal evidence to Torii or his atelier are not only inspired by North Wei but are so directly affected by the carvings of that period that they have few or no "modelled" characteristics but are "stone translated into bronze." But the reader must be directed to the book itself, where on every page he will find instances of profound scholarship illuminated by such instances of critical judgment and insight into the very spirit of the devout oriental artist and so make the acquaintance under the happiest auspices with one of the most fascinating epochs in the art of the world.

That this is no hyperbole I trust that the illustrations, selected from among the 145 in the book, will demonstrate to the sympathetic student. The great Kwannon of the Yumedono (Hall of Dreams) of the Tōin or Eastern temple of Hôryûji, at Nara, is perhaps the most superb example of Suiko art. Ancient and well authenticated tradition, recorded in two temple inventories

of the eighth century, describe it as an object of especial veneration by Shotoku taishi himself; one of them says that it is made in his likeness.

It is of wood, gilt, 6 feet in height, and is overpowering as it towers above the visitor in the little octagonal hall which enshrines it; in style it is purely North Wei, yet with subtle differences of spirit, the splendid carved halo is of the form and decoration which, so far as we know at present, originated in China at that time, but nothing Chinese remains to us equal in beauty to the pierced metal work of the crown. It is, as our author says, indeed "by far the most beautiful relic of sculpture which has come down to us from the Suiko period. . . . I take it not only as the standard and type of Korean and Continental influence, but as one of the most important documents of the whole period." Its fine preservation is doubtless due to the fact that it was for centuries secluded in its shrine, wrapped in innumerable yards of stuff; Fenollosa describes the official opening of this shrine, to which ceremony he was taken by Okakura, and the superstitious terrors of the priests at the sacrilege of such unveiling, these culminated when a terrific thunderclap shook the earth as the last veils fell and the

statue stood revealed after no one knew how many centuries.

Students have long waited for a scientific scholarly treatment of the early Buddhist sculpture of China and Japan. We have too long had to content ourselves with such vague ascriptions as "Six Dynasties," a period covering three centuries and a half, which the rarity of dated works has rendered maddeningly obscure.

A few Chinese examples are scattered through the museums of this country but the greater part and by far the most important, because dateable, approximately at least, remains in the far distant interior of Asia. Japanese art of these early times is still more inaccessible; hardly any of it has come out and still less can, as the bulk of it belongs to the temples for which it was made and, as said, has been by the Imperial Japanese Government registered as national treasure to remain forever inalienably the property of the Japanese nation.

Unless, therefore, the student can visit those islands, prepared to make a long stay and to travel far afield, it is to such works as this of Mr. Warner's that he must turn for enlightenment, and he will not turn in vain; it is only to be hoped that this volume is but the first fruits of a bountiful harvest.

CASER

BY F. NEWLIN PRICE

LIFT YOUR spirits to the blue sky over the Mediterranean. Live for the moment in Venice where Caser was born and lived for thirty years, since when he has claimed Boston as his home and ours his country. The youthful Caser attended both the Conservatory of Music and of Art, and now, though the violin has little to say, music sings in his paintings, music that throbs and thrills and fills one with delight. And the artist, the man, should you meet him, smiles into your heart and presents a certain fulness of enjoyment, appreciation, that will envelop your own pleasure in the arts. This is the gift of Caser to America, ten years his home. This is the gift from France and Italy, where at ten and twelve the children love

music and art. To make life full of riches is the rôle of art. Here in the old world is more than one little child that thrills with the glory of things beautiful, sky and hills and silver lakes, autumn in panoply of rehearsal, the parade of fruition, the autumn fair when the birds are going south and the snows are coming, but few will find time for music and color, the luscious, deep qualities of life. Thus deeply did the little boy Caser drink and experience at the sources of inspiration before he put away his violin and began painting with the thrill and rapture of great music.

Against the pageant of God the shadow of man is modest, and yet a part of its glory. Caser is modest. Born in Venice in 1880, he studied in schools, and after



THE COUNTRY FESTA

ETTORE CASER



ST. MARK'S, VENICE

ETTORE CASER



BOY PLAYING A FLUTE

ETTORE CASER

learning the classics he continued to frequent the Academy of Fine Arts and the Conservatory of Music. "With my violin I made little progress, still less with my drawing lessons, but I will never regret these years of study as they left a kind of perfume, and open door to possibilities." There developed a grand ambition to do something in colors, to become a painter. We may say he is self-taught, if one is self-taught after the world has tilled and prepared the soul to fill the mind to think, and the eye to look straight. If youth knows what it most desires. However, you may decide. A delightfully naive situation develops, for Caser's real teacher was his grandmother, who encouraged and urged him on. To quote Caser: "I do hope Grandmother will pardon me the hundred of fearful portraits I made of her, but as I

did not have any funds to get models, and she seemed to be always asleep, I could not help but get the first rudiments of my future art from her noble figure."

Caser fortunately came under the influence of Mario de Maria (Marius Pictor), perhaps little known in America, but a dominating personality in the art of his country, the greatest of tempera painters, an old man with the fire and enthusiasm of youth. From him he learned the chemistry of colors and was initiated into the charmed circle of beautiful surfaces and the transparencies of glazes. Thrilled with adventure, Caser spent all his little money for materials for experiments. His room was filled with vases, boiling pots, horrid, fantastic smelling compounds of all sorts of glues, mastics, varnishes. In this period the violin was mostly forgotten, and he



FLIRTATION

ETTORE CASER

dug into the crust of earth to play with heat and liquid for his color. Then, too, he was poor, his money was gone, and he stood in the centuries old dilemma of artists, material need and obsession of technique. To hold the ideal and carry on. Still things arrange themselves. A mountain spring visualizes no expanse of endless billowing waves, knows no sea; still nature makes its course.

After many years spent in severe and hard conditions, struggling on to technique, that child of labor and experience which is the very expression of art, Caser placed on exhibition twenty canvases; but he made no sales. Oh Italy, where struggling artists weighted down by the incalculable burden of great art—over their heads Michael Angelo, Raphael, Da Vinci, Corregio, Titian. A friend in Boston, Herman Dudley Murphy, held out hope and encouragement and invited him to America. His kind enthusiasm brought renewed ideals. So Caser went to Boston, and there he has remained with the exception of the years of the "Great War," that "horrible madness," during which Caser fought in the trenches at Gonitza, and then on the Italian Alps. His was a dangerous part, the pomp of

Italian cavalry, or the lone intelligence scout. The madness passed. He is back in the United States where he loves to be, and where the best of his life has been spent, for the great museums have honored him and shown his works. In exhibitions held in the Corcoran Gallery of Washington, the Art Institute of Chicago, the Academy of Design, New York, Pennsylvania Academy of Fine Arts, they have been welcomed. Still others will be sent again to Turin, Rome, the International at Venice, Rimini, Milan, the battlefields of youth.

The reaction of this old little boy of the violin to American art is interesting. In the Golden shadow of great art he grew up; through searing years he drank of experience. He has seen that "The American artist seldom flies in the realm of Utopia; he wants to be perfectly understood by the public, with a very apparent honesty towards truth. In our exhibitions Caser misses interesting pictures that arouse the curiosity of the observer. The landscapes are much alike, and, while very splendid in technique, remind so often of someone else. One could swear to have seen the same thing the previous year, the same melting snow, the same surf breaking on the shore, the

same group of trees vanishing in a haze. Grey values are apparently preferred. Quite seldom does the sun play his fierce battle of light on the things of earth. Sometimes the atmosphere of an American exhibition gives an impression of heaviness to the observer, but never is one disgusted with it as so often happens in Europe.

To quote Caser, "The public too is different; less animosity between the public and the artist. A man of little means likes to have a good painting in his house and pays well—is proud of it. Many women and girls are playing with palette and brushes in this country compared with Europe. The art problem is more deeply felt here, and the American ideals are based on solid ground; here and there you find the 'purest form,' and a noble way of representing nature, adding a new perfume to the older. More and more the very soul of this country, combining effort from everywhere, is working toward a great future."

Caser is a great colorist. This is the natural result of his long study of tempera and technique. I would like to give you his recipe. There is none, unless we start with a vision that sings in his mind, a thing unborn, that he would place on record for all time. At first he wonders how it can be done—never with thin, diluted, pigment that will fade away nor with faint transparent courting of illusion, but a solid surface of deep endurance.

He starts his structure with thick pigments, very lightly glazed over with transparent or semi-transparent colors. No matter if the light over painting is grounded with oil or one of tempera medium (to be sure the tempera dries very quickly, a great advantage), so long as it is quite thick and enough to get good vibrating quality. Usually he draws with a glaze over a white ground. This gives freedom of drawing and composition. When this is what that vision shows he begins to build up plastically in white with regard to planes and forms. When he has obtained his plastic sensations of the thing, when the colors are perfectly dry, he proceeds with the color in transparent or semi-transparent pigments. He can color and glaze till his results bring satisfaction.

Perhaps in the art of glazing lies his success. This might well be called a lost

art. Certainly the ancient masters prepared their canvases with colors complementary to their respective glazes, making absolutely sure of the effects they would obtain. Today with the realistic school there is no time to do this, though the glazing is the most dominant factor in a great painting. Caser is never satisfied with himself if he does not bring his picture to a very noble glow of color that only glaze can give. Here dwells the most subtle and delicate of feeling, of color, of form. Success and destruction are very close to the artist at this time. Out of the mind a vision of great art. Children and a Mirror, Bacchante. If the vision dwells in the artist he knows how to carry it on. The start, the finish, to each small detail of delightful pieces, and do it immediately without present effort or fatigue, because he likes to sing and loves the song.

ITEMS

An interesting exhibition of Swedish Art opened on January 14 at the Royal Academy, Burlington House, London. A few days after the opening of this exhibit another portion of the galleries was occupied by the annual exhibition of the Royal Society of Portrait Painters.

Over four hundred pictures were shown in connection with the Swedish Art Exhibition, the scope being limited by the organizers to what they considered to have been the best period in modern Swedish painting—from 1880 to 1900. It is the hope of the promoters of this exhibition to organize at an early date an exhibition which will illustrate Swedish present-day painting.

At the annual meeting of the Baltimore Friends of Art which was held at the Baltimore Museum of Art Thursday, February 7, a painting by the late George Hitchcock, "The Milkmaid," was presented to the Friends of Art by Miss Alice Upton in memory of her sister, Florence K. Upton, the well-known portrait painter; also a fine water color by J. Olaf Olson was presented by the Friends of Art in memory of the late Mrs. Marie Conrad Lehr, the first vice-president of the Friends of Art. A large canvas, "The Song," by Everett L. Bryant, a Baltimore artist, purchased by the Friends of Art, was shown for the first time.

THE AMERICAN MAGAZINE OF ART

AN ILLUSTRATED MONTHLY MAGAZINE

Published by the American Federation of Arts
1741 New York Ave., Washington, D. C.

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SUBSCRIPTION PRICE \$3.00 A YEAR

Postpaid to all places in the United States and its possessions. Canadian postage 25 cents and foreign postage 50 cents extra. It is sent to all members of the American Federation of Arts.

VOL. XV MARCH, 1924 No. 3

ART AND THE NATIONAL GOVERNMENT

Two bills pertaining to art matters have lately been introduced in Congress. One, a bill to create a Department of Fine Arts, was introduced in the House of Representatives on January 19th by Mr. Tinkham of Massachusetts, and after being read was referred to the Committee on Education. This bill, which was doubtless drawn at the instance of the Art Commission of the Commonwealth of Massachusetts, not only would create an Executive Department in the Government to be called the Department of Fine Arts, but would have it under the direction of a Secretary, to be appointed by the President with the consent of the Senate, and take rank as a member of the cabinet. It provides that the holder of this office shall be "learned and experienced in matters pertaining to the fine arts," and gives him "charge and control of the National Gallery of Art, including the Freer Gallery in Washington and all other galleries of art which may hereafter come under its control wherever situated," makes him "a member and chairman ex-officio of the Commission of Fine Arts," which shall perform its duties under his direction. He is "to advise and

judge all matters relating to construction, monumental as well as buildings, paintings, sculpture, exhibitions under government aid, both in the United States and its possessions as well as in other countries." He shall have "direction and charge of international relationships in the field of art, assuming responsibility for gifts to the Government on the part of foreign governments, have charge of art exhibitions abroad where the Government of the United States has control." He is to be kept informed through the diplomatic and consular service of all art movements to which the United States is accredited, is to investigate and report upon the teaching of art in the public schools, upon better and more instructive methods, and is to cooperate with the industrial interests in the United States. His jurisdiction is to include not only paintings, sculpture and architecture, but industrial arts and all the arts of design. He is to collect, collate and report at least once each year "full and complete statistics relating to the fine arts of the United States." His tenure of office is to be like that of the heads of the other Executive Departments, that is, four or eight years at the will of the President. His salary is to be \$12,000 per annum, and he is to have an assistant with a salary of \$8,000 per annum. He is to be allowed to spend for periodicals, for the rental of appropriate quarters for the accommodation of the department, and for other incidental expenses such appropriations as Congress may provide from time to time.

The other bill, introduced into the House of Representatives on January 24th by Mr. Langley of Kentucky, creates a Commission in the District of Columbia to consider the proposal of the so-called American Arts and Industries Association to erect a building in Washington for the exhibition of the applied and industrial arts provided Congress will give the site. The purpose in mind in this instance seems to be to furnish a permanent place of display for American manufacturers whose products have certain relation to the arts of design.

Recurring to the first bill, that to create a Department of Fine Arts, it should be noted that the head of the department, to be styled Secretary, is assured a sufficient amount of responsibility to keep him busy,

and that the qualifications for such office are not small. Also, that a large part of the duties described are at the present time effectively being fulfilled by existing organizations, and that at the present time the director of the National Gallery of Art receives from Congress, covering not only his own salary and that of all of his assistants but all expenses incident to the conduct of the Gallery and work under his charge, the munificent sum of \$15,000 a year; that the National Gallery has no quarters, no exhibition space, pays no rent and is entirely dependent upon the National Museum of the Smithsonian Institution for hospitality. Also, it would be well to observe that the Secretary of Fine Arts, whosoever he might be, would only hold office for a comparatively brief period and that the position could be legitimately regarded as a political appointment. It is undoubtedly very desirable that the Government of the United States should recognize art as a factor in national life and that appropriations should be made by Congress for its support and encouragement, but it is a grave question whether the establishment of a Department of Fine Arts on this basis would accomplish these ends.

NOTES

While the American Federation of Arts has had municipal art commissions and art associations of various kinds for many years in its membership, Palos Verdes Art Jury in Los Angeles presents a new field of constructive art work attempted on a larger scale than has yet been reported in this country.

Briefly, the Palos Verdes Art Jury is a legally constituted, perpetual commission of three architects selected from the Southern California Chapter of the A. I. A., a city planner from the American City Planning Institute and three laymen, and this jury has been given veto power on not only the plans but alterations and maintenance of all buildings, structures, poles, signs, fences, walls, color, planting and general appearance of property in Palos Verdes Estates, a new garden suburb of Los Angeles, California, containing 3,200 acres in the present development and which is expected to be extended

to cover the balance of 16,000 acres now under option, or a total of 25 square miles of the metropolitan area.

This community is blest with 12 miles of ocean front and a series of mesas or stepped slopes rising up to 1,200 feet in all above the sea, which have been laid out most carefully by Olmsted Brothers, Landscape Architects, and Charles H. Cheney, Consultant in City Planning, in six general townsites centers, of which three are already under development.

Palos Verdes Art Jury was appointed in November, 1922, and at present has a budget of \$12,000 a year to carry on its work and pay its members who are sitting three to four times a month to pass on the plans of buildings proposed for immediate construction. The Art Jury has been pledged an endowment fund of \$300,000 of project funds for its permanent maintenance.

Myron Hunt, Dean of Architects of Southern California, is president of Palos Verdes Art Jury and Chas. H. Cheney, City Planner, is secretary. The jury is empowered to encourage and develop art education and municipal embellishment. It has already made appropriations for the establishment of a permanent art library and later hopes to arrange exhibits, and possibly students' prizes and scholarships.

A National Committee for the Restriction of Outdoor Advertising has been organized, with Mrs. W. L. Lawson of Glens Falls, New York, chairman, Mrs.

Frederick Hodgdon of New York City, secretary, and Mrs. Harold Caparn, of New York City, treasurer. This organization is cooperating with seven national and nineteen state organizations, among the former being the American Federation of Arts.

The organization has got out a little leaflet telling what it stands for, the spirit of the campaign, and giving the names of the national advertisers already endorsing the stand that has been taken. Among the national advertisers who have joined the ranks of those who are endeavoring to preserve the beauty of the country are Kirkman and Son, soap manufacturers, The Kelly-Springfield Tire Company, the Pillsbury

Flour Mills, and the Goodyear Tire Company. These national advertisers have agreed that they will at once order their posters off the road and discontinue their painted bill-boards as fast as they expire. Several of the national advertisers have said that they would withdraw any billboard posters that were objectionable to the committee.

The committee has prepared an extremely tactful letter to be sent out by organizations throughout the country to country billboard advertisers calling attention to the ruthless way in which the signboard companies are commercializing the entire country and destroying our most scenic highways, thus arousing widespread resentment against all outdoor advertising; and urging that all display advertising, of all kinds, be confined to commercial locations where it will not injure scenery, civic beauty or residential values.

A printed list of fifty national advertisers who are still employing this means of publicity for their products will be supplied to any one who is willing to write and urge upon them the desirability of keeping the country unmarred by such commercial intrusion.

The Garden Club of America has in preparation a series of slides on billboards and roadside conditions. The chairman of the Roadside and Billboard Committee, Mrs. C. Oliver Iselin, of 512 Fifth Avenue, New York, states that they will be finished March 1st and may then be rented through the Garden Club of America. This pictorial record will, it is thought, prove a valuable contribution to the campaign against country billboard advertising.

The City Art Museum had on display during February the rotary exhibition of the National Association of Women Painters and Sculptors; the British Society of Arts and Crafts, and two portrait busts, in bronze, by Malvina Hoffman, of Ignace J. Paderewski, representing that remarkable personality as "The Man" and "The Statesman." The third of the trilogy portraying Paderewski as "The Artist" was recently presented to the American Academy at Rome. Distributed through the galleries were seen a number of rare objects, such as small tomb figures from

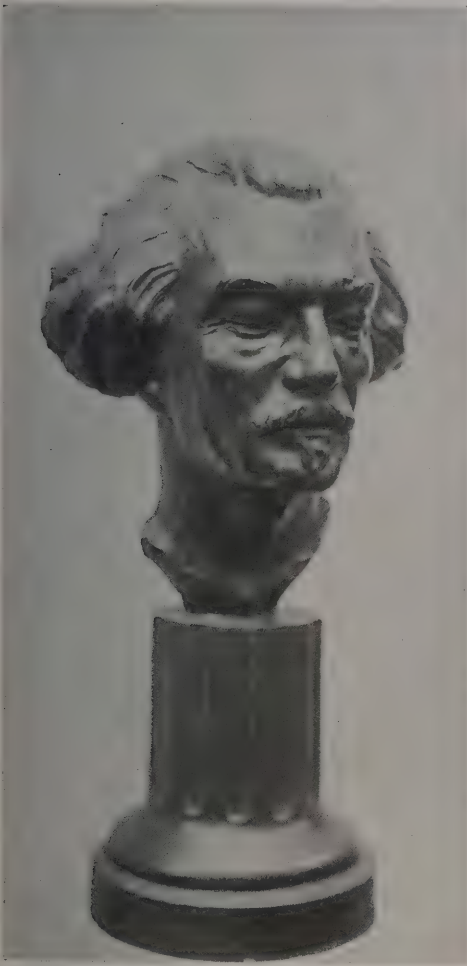
Egypt, a Tanagra figurine, a late fifteenth century Gothic door, a chased and carved bronze bowl from Venice, "Madonna, Infant Jesus and Saints," by Rondinello, a mahogany mirror frame of the Adam period and two pieces of tapestry, one a "Mille-fleur" weave from Arras and the other a Flemish piece of the fifteenth century.

The Museum announced an attendance of 316,821 for the year 1923. This is the largest number of visitors since the Museum was founded and shows a gain of 41,593 over the previous year. During the quarter ended December 31 the attendance of school children in classes has increased 100 per cent. Also a notable increase in the use of the Museum by Women's Clubs has been recorded.

The St. Louis Artists' Guild had on exhibition in February a one-man show by Tom P. Barnett, architect and painter, whose building for the City Club, an interesting structure in the Italian Gothic style has just been completed. Several paintings by Mr. Barnett have been invited to the various exhibitions of paintings by American artists in a number of museums, including Detroit, Indianapolis and the Corcoran Gallery at Washington. At the same time as the exhibition at the Guild, Mr. Barnett held an exhibition of small paintings in the rooms of the Town Club.

The Paul Shortridge Gallery assembled in its galleries during the past month an exhibition of the work of eight St. Louis artists: Tom P. Barnett, Oscar E. Berninghaus, Fred Green Carpenter, Kathryn E. Cherry, Charles Franklin Galt, Gustav F. Goetsch, Takuma Kajiwara and Edmund H. Wuerpel. The exhibition was the occasion of a number of informal art talks and receptions for women's clubs.

Recent art lectures have been by Charles J. Connick, on stained glass; Rev. Francis X. Mannhardt, S. J., Professor of Christian Art and Archaeology at St. Louis University, on "The Last Judgment in Art"; Prof. Holmes Smith, of Washington University, on "The Minor Arts of Greece and Rome," one of a series of lectures on the history of art given at the City Art Museum, and Allen John Bayard Wace, Director of the British School of Archaeology at Athens, whose subject was "Mycenae: the Wonder City of Ancient Greece."



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Courtesy of M. Knoedler and Co.

PADEREWSKI—THE ARTIST

PRESENTED BY MRS. HENRY FAIRFIELD OSBORN TO THE AMERICAN ACADEMY IN ROME. ONE OF A SERIES OF THREE PORTRAITS OF PADEREWSKI; THE OTHER TWO BEING "THE MAN" AND "THE STATESMAN"

The art room of the Public Library is showing the best examples of printing and publicity in the form of booklets, circulars, cards and broadsides which it has assembled during 1923. The exhibit is an annual affair and attracts the attention of the printers, commercial artists and advertising men throughout the city and undoubtedly has an effect for better printing.

The Art Alliance announces that plans are under way for its annual dinner, when the theme for the speakers will be "The

New Art School." The new building for the St. Louis School of Fine Arts, made possible through the generosity of W. K. Bixby, is about to be commenced. Jamieson and Sperl are the architects.

M. P.

The Pennsylvania Museum EARLY AMERICAN has lately acquired a number of fine examples of native American furniture of the seventeenth century, a part of the Charles F. Williams Collection, which also includes specimens from Italy, Spain and England. This furniture is not only interesting from an artistic standpoint but also as a part of the early history of our country, these articles having been used by the settlers in their daily lives, "cherished possessions of the families who took an active part in the great task of civilizing this continent. Among the most interesting of these pieces is a slat-back armchair, with the usual rush seat; a beautifully carved Hadley chest; a quaint old Bible-box, probably made about 1700; and a desk-on-frame, which was formerly in the Lemon Collection, Wayside Inn, Massachusetts, and is illustrated in Nutting's "Furniture of the Pilgrim Century."

In the Museum's Bulletin of recent date, in which illustrations are given of these newly acquired pieces of furniture, there are also illustrations of a beautifully carved mantel of Chippendale period in the Tower Hill Room, given by Mr. John D. McIlhenny; and of the Philadelphia Room of about 1790, given by Mrs. Frederick T. Mason in memory of Anna Phillips Stevenson.

ART IN BROOKLYN

The Brooklyn Museum opened on February 5 a special exhibition of Early American Handicraft. The catalogue of the exhibition contained over seven hundred numbers, comprising a collection of costumes, accessories, quilts and coverlets, embroideries, samplers, and diverse objects of related interests. This exhibition was assembled in an effort to present a record of the handiwork of our ancestors in this country during the seventeenth, eighteenth and early nineteenth centuries. The objects assembled were nearly all the work

of women, and in addition to their distinct historic and artistic interest possessed the great virtue that they were really organic creations, fashioned from necessity and therefore with a real sense of fitness.

The exhibition occupied the entire east wing of the Museum's picture galleries, and with it was incorporated a special rearrangement of the Museum's permanent collection of early American furniture as well as a special collection of miniatures which represented the work of some of the best known artists of the past. In connection with the American made objects there was also shown a number of objects made in other countries during contemporary periods which served, in many cases, as valuable contrasts or comments on the work which was done in this country.

The Brooklyn Museum has acquired by purchase and through the generosity of several donors a number of the most important pictures which were included in its recent very successful exhibition of Water Colors, Drawings and Sculpture. These accessions comprise not only the work of American artists but also a number by European painters whose work was included in the exhibition. Among the artists who will thus be represented in the permanent collection are Sandor Bernath, Jacques Brissaud, John E. Costigan, Boutet de Monvel, Henri Deluermoz, Charles Demuth, Gazan, Howard Giles, Gir, George Hart, Paul Helleu, J. Lars Hoftrup, Edward Hopper, Jodelet, A. M. Le Petit, Owen Merton, Dudley Mygatt, Seevagen, H. B. Tschudy, Sybil Walker, Edward V. Warren, and Isabel Whitney. The list of accessions also includes five works by Joseph Pennell, depicting scenes in and near Soissons.

ART IN
BALTIMORE The Fifteenth Annual Exhibition of Contemporary American Art under the auspices of the Charcoal Club and the Peabody Institute opened at the Peabody Institute Galleries on January 30 to continue to March 2.

The Baltimore Water Color Club will hold its Twenty-eighth Annual Exhibition in the Peabody Institute Gallery, Baltimore, from March 12 to April 9.

The Baltimore Museum of Art held a loan exhibition of French Art of the Eighteenth Century—paintings, drawings, sculpture, furniture and tapestries, from January 4 to February 3. The February exhibition at the museum consisted of contemporary American painting and sculpture. The main gallery was occupied by The Six (and One) of Baltimore. Talks on various art subjects relating to the exhibition were given in the Gallery on Thursday afternoons. This exhibition continues to March 9.

A colonial kitchen has been installed in the basement of the Baltimore Museum of Art by Mrs. Miles White, Jr., who has been collecting interesting old kitchen pieces for many years. A visit to the lower floor of the Museum carries one back to the eighteenth century when the kitchen was the living room in most New England homes. The half-burned logs in the open fireplace of the Museum kitchen, the old blunderbuss with its powder horn dated 1778, the big kettle hanging on the swinging iron crane, the crib with the usual patchwork quilt, the dresser with orderly rows of pewter platters, mugs and courting lamps, and a number of equally interesting objects, all combine to reproduce the surroundings in which the New England colonists lived from one to two hundred years ago.

ART IN
INDUSTRY
MEDAL The Michael Friedsam Art in Industry medal has recently been awarded to Henry Creange. This medal was given by Mr. Friedsam through the Architectural League of New York. The jury of award consisted of Michael Friedsam, Honorary Chairman, Howard Greenley, James Monroe Hewlett, and Dr. John H. Finley.

The medal was designed by Robert Aitken, N.A., and shows on its face Industry learning from Art, and on the reverse side Art nascent from Industry. Its purpose is to recognize art in American industry. It will be presented each year.

Mr. Creange is Art Director of Cheney Brothers, silk manufacturers, and has done much to stress the value of artistic design in this branch of manufacture. He is a Frenchman by birth and studied at the Paris Arts and Trades College and the Hautes Etudes Commerciales there. He first became a



EIGHTH ANNUAL EXHIBITION OF AMERICAN INDUSTRIAL ART. JANUARY 14—MARCH 2, 1924,
METROPOLITAN MUSEUM OF ART

designer of pottery and the art director and business associate of the Royal Ginori Porcelain works of Italy, where he spent many years developing artistic products and ceramics of all kinds. A large group of his work is to be found in the National Museum of Doccia, Italy.

Mr. Claude Bragdon, designer of the settings of "Cyrano de Bergerac" and author of "The Beautiful Necessity" and other works, gave a lecture on the "Art of the Theatre" before the members of the Master Institute of United Arts, New York, on January 15. He discussed the synthetic side of the theatre and described the color-moods of various dramas, showing why purples and blues reflect such a play of the north as "Hamlet," for instance, while reds and oranges reveal the psychology of such a southern atmosphere as is found in "Romeo and Juliet." Referring to "Cyrano de

Bergerac," Mr. Bragdon stressed the synthetic aspect of the play with its shades of sadness and humor, telling also of the derivation of the costume for each character. Mr. Bragdon expressed tremendous optimism in the future of American drama looking to a time when the people themselves will participate in the productions. "Like the walls of Jericho," concluded Mr. Bragdon, "the commercial theatre will fall before the trumpet call of the people, and the ugliness, the irreligion of the day, will be superseded by the demands of those who search and sacrifice for beauty." In connection with the lecture an exhibition was arranged of the costume and scenic designs of Mr. Bragdon for "Cyrano de Bergerac," "Macbeth" and other plays. Among the finest of the sketches shown were those representative of the Coach scene from "Cyrano."

Corona Mundi is conducting a series of contests to encourage individual creative work among the younger artists at the Inter-



FANTASY

JOHN DAVID BRCIN

SHOWN IN THE TWENTY-EIGHTH ANNUAL EXHIBITION OF CHICAGO ARTISTS. ART INSTITUTE OF CHICAGO

national Art Center, among which will be a competition for a Modern Costume based on the style of Atlantis. The choice of subject for the contest at this time has been influenced by the recent excavations in Egypt as well as the brilliant examples of Mayan culture unearthed in Central America. There will be three prizes of \$100, \$50, and \$25. The judges will be Alfred Bossom, architect, Peyton Boswell, critic and editor, Howard Greenley, architect, Samuel Halpert, artist, and Louis L. Horch, president of the Master Institute of United Arts. The contest closes April 1, 1924.

ART IN PROVIDENCE

The gallery of the Providence Art Club has been the scene of a series of successful exhibitions this season, but no single show has contained so novel a feature as the present one which is given by Harry Neyland, director of the Swain Free School of Design, New Bedford, Massachusetts.

Mr. Neyland, who is an all-round artist, has for a period of years made specially careful study of the old whaling barques and square riggers to be found in New Bedford. These old ships are visible reminders of the

fast disappearing whaling industry of New England, which began its decline a half century ago.

Mr. Neyland was quick to see the artistic possibilities of these old whaling ships and to feel the value of giving permanency to a particularly characteristic side of earlier New England livelihood. Such an attempt by Mr. Neyland is not incomparable to the motive that led Millet to depict the life of the French peasant or Israels to seek his homely Dutch themes. His attitude has indeed been similar, for he has felt the tragedy and the romance of the sea. A visit to the gallery is convincing evidence that he has held "as 'twere the mirror up to nature."

The nature of the subjects lends itself to panel-shaped compositions in which the tall masts and rigging make attractive patterns against the moving cloud forms. The old hulks of the vessels reflecting in the water and the barrel littered old wharves make telling foils for the towering compositions.

To vary the themes occasionally, the interest is shifted from the vessels to their environment. The old streets and buildings of New Bedford stretching down toward the water in themselves make attractive subjects, and there is the added variety to be found in viewing these wharves and lanes laden with snow. In all these compositions, Mr. Neyland is apt in his introduction of figures.

Some of the pictures in this series are "Whaling Schooner 'A. M. Nicholson'"; "Whaling Barque 'Greyhound'"; "Furled Sails"; "Whaling Barque 'Charles W. Morgan'"; "Purchase Street, New Bedford"; "Whaling Barque 'Bertha'"; "A Blubber Hunter"; and "In Winter Quarters."

In the exhibition, there are two important canvases in which an idealized nude figure is posed in the sunlight against a backing of the sea and cliffs. Also two smaller pictures of horses ploughing are characteristic.

In a series of delicate grays full of mystery and poetry, is the very lovely "Padanaram Landing." This canvas is seen in the "Bridge Room" adjoining the main gallery, where some of the smaller paintings are hung.

Mr. Neyland's Exhibition will be followed by the twenty-eighth annual exhibition of the Providence Water Color Club.

W. ALDEN BROWN.

AT THE
CHICAGO
ART
INSTITUTE

Much enthusiasm is being manifested in the work of arousing interest in the founding of an industrial art school in connection with the Art Institute of

Chicago. Meetings are being held at intervals by representatives of the several trades, with the object of raising funds to push the building and its equipment to completion. Among those holding meetings in January were members of the jewelry trades, the retail furniture dealers, furniture manufacturers, and manufacturers of musical instruments. Early in the month a well-attended meeting was held at the Art Institute under the auspices of the Association of Arts and Industries, which organization is engaged in raising funds for the school. Designers and craftsmen in all the trades mentioned are urgently needed, and it is to educate the younger generation in the arts of design, so that they may fill these positions, that the school is to be founded. When it is realized that there are only two industrial art schools in the United States, while England has thirty-four, Germany fifty-nine and France thirty-eight, it would appear that these efforts are well placed indeed.

The Annual Meeting of the Governing Members of the Art Institute was held on January 8, the vice-president, Mr. Frank G. Logan, presiding in the absence of the president, who at that time was abroad. Mayor Dever was present and made an interesting address. In his official capacity as mayor of Chicago, he is head of the Commission for the Encouragement of Local Art, which commission was established in 1914 upon the recommendation of Mayor Carter H. Harrison, at whose suggestion the Chicago City Council became a patron of art and set aside a certain sum each year for the purchase of the works of local artists. This sum has varied from \$5,000 to \$1,000 each year since 1914, and the city has acquired 117 paintings during that time. These works are hung in the public schools and in the municipal buildings. Mayor Dever expressed himself as of the opinion that this annual appropriation was altogether inadequate, and expressed the hope that it may be increased so that all of the schools of the city may be supplied with the cultural influences of good paintings.

At this meeting Mr. Robert B. Harshe, director of the Art Institute, gave an interesting account of the museum's progress during the past year, which in the matter of physical growth surpassed that of any other year. He said: "The new grounds of the museum cover an area east of the Illinois Central tracks of 845 feet north and south, occupying the space between Monroe Street and Jackson Boulevard, and having an average width of 245 feet. In this area, which the trustees have named the Hutchinson Wing, in honor of Charles L. Hutchinson, the Alexander McKinlock Memorial Court is approaching completion. Galleries in the north of the Hutchinson Wing which have been installed consist of the new Mr. and Mrs. John G. Shedd Gallery, the three galleries of the Antiquarian Society, and five galleries of Chinese and Japanese art. Galleries adjoining on the south, which are approaching completion, will contain splendid examples of period rooms of past centuries.

In the excavated area at Monroe Street a theatre is planned, to be known as the Kenneth Sawyer Goodman Memorial Theatre, the gift of Mr. and Mrs. William O. Goodman. It will be made a department of the school and is to be devoted to Dramatic Art. In the area already excavated adjoining Jackson Boulevard, it is planned to build the new School of Industrial Art.

The Annual Budget of the Art Institute amounts to about \$600,000. Economies of administration during the year wiped out the deficit of \$45,000 left from the previous year. The Life Membership Endowment fund has been increased from \$473,300 to \$527,300. There are now 13,000 members of the Institute. The Hutchinson Wing has been built through subscriptions made by friends of the Art Institute and of its esteemed president, Charles L. Hutchinson, the total amount subscribed being \$1,143,050. In addition, subscriptions for the Children's Museum now amount to \$6,859.

Among the most notable of the recent acquisitions of the Art Institute are the two studies for the Pantheon decorations by Puvis de Chavannes, which form a valuable addition to the group of this artist's work which the Museum already owned. The two new pictures are "The

Meeting of St. Genevieve and St. Germain" and "The Frieze of French Saints."

A powerful German police dog has recently been added to the guard force of the Art Institute. He is less than a year old, of registered pedigree, and is being taught to faithfully guard the treasures of the museum.

During the past year the Institute sold more than two hundred thousand post cards, thirteen thousand colored reproductions of various sizes and fourteen hundred framed reproductions, all of which were made from paintings and objects in its galleries.

The record of attendance at the Art Institute during the year 1923 showed an increase of 30,000 visitors over the preceding year. Visitors to the Museum during 1923 numbered 996,648.

Miss Blanche R. Sanford, of the Potsdam State Normal School, has prepared a list of paintings, all of which are available to teachers in New York State, in the form of lantern slides, through the Visual Instruction Division of the University of the State of New York. The list has been sent to about 800 teachers and supervisors of art, and it will be sent to others on request. Nothing is quite as effective for class instruction as a screen picture, especially when as in paintings such objective facts as form, composition and color are to be studied. It is urged that classroom equipment for using these and other slides be secured as soon as possible. It should scarcely be necessary to call attention to the fact that the teacher of art needs a lantern even more than the teacher of physics. To develop real art appreciation many examples of art need to be presented and closely observed.

Attention is called in the circular letter accompanying the list to the availability also in the form of photographs of all subjects contained in the list. It will often be found advantageous to use the slides for class presentation followed by the use of photographs displayed on a bulletin board or reading table for study by the pupils individually. It is hoped that the list will materially assist art teachers in conducting instruction in the appreciation of art in the grades and in the high school. Books on

art appreciation are also available to schools through the Division of Library Extension. These advantages are extended only within the boundaries of the State of New York.

ART IN CLEVELAND
An interesting exhibition of works by contemporary American water colorists was held during January at the Cleveland Museum of Art. Among the artists represented in this exhibition were Dwight Blaney, Childe Hassam, Albert Sterner, Gifford Beal, Bryson Burroughs, Herman Dudley Murphy, Charles H. Woodbury, Frank W. Benson, William Ritschel, Paul Dougherty, Charles W. Hopkinson, Dodge MacKnight, Joseph Pennell, John S. Sargent, and others equally well known.

The Museum purchased from the exhibition a flower study by Charles DeMuth and has hung in the gallery another recent purchase, the water color entitled "The Buccaneers," which was one of the pictures painted by Winslow Homer in 1885 or 1886 during his eventful visit to the Bahamas.

The Cleveland Museum has also recently received from Mr. and Mrs. Ralph King the remainder of their collection of Whistler etchings and lithographs, a large part of which was presented to the Museum last spring. At that time Mr. and Mrs. King gave sixty-four Whistler etchings and fifteen lithographs. The new gift consists of twenty-three etchings, a pen-and-ink drawing, forty-three lithographs and a splendid collection of Whistleriana—in all ninety-one items. The Museum is to be congratulated upon the accession of this collection, the importance of which can hardly be overestimated.

Mr. and Mrs. John L. Severance, the donors of the Museum's armor collection, have recently added to it three important pieces—suits of armor for a knight and his horse, the body armor and helmet of an English pikeman, and the chain mail, helmet and sword of an Italian knight or possibly of a crusader. This collection has been regarded as one of the finest in America, and the present additions have broadened its scope by adding suits of armor both earlier and later than were previously included.

Among the recent bequests to the Museum is a fund of \$50,000 from the estate of L. E.

Holden, one-half of the income of which is to be used for the care and development of the Holden Collection, and the other half for lectures and instruction in outdoor art.

The Cleveland Museum of Art is among those most actively engaged in the instruction and entertainment of children in matters pertaining to art. On Saturday afternoons during January and February it conducted a series of entertainments for young people, which were given in the Lecture Hall of the Museum free to the public. Two of these entertainments were musical, three were in the form of plays given by pupils of local high schools, and three were stories, or lectures, one by Mr. Henry Turner Bailey of the Educational Department of the Museum, others by Dr. T. Wingate Todd and Dr. Frank E. Bunts.

AMERICAN ACADEMY IN ROME

In a letter dated Rome, January 1, Prof. Fairbanks, in charge of the School of Fine Arts, informed Mr. C. Grant La Farge, secre-

tary of the American Academy in Rome, that Hafner, senior fellowship holder in architecture, "has been invited to assist in restoring some of the figures from the model of the dome of St. Peter's that formerly crowned the buttresses for the original scheme. Thirty-four fragments were found of the two missing figures. All of these fragments were sifted from a pile of rubbish that was not permitted to be removed from the garret in which they lay until a systematical search could be completed. The figures which had evidently been modelled in clay on the model by an assistant under the guidance of Michelangelo were afterwards baked, so that in breaking they had fairly clean and smooth surfaces. Except for two or three tiny pieces, the newly restored figures now complete the group of statuettes that originally filled the eight spaces on the model. At the same time that these fragments for the statuettes of the dome were being salvaged, Hafner found quantities of other architectural details, caps, mouldings, balusters, window jambs, etc., of other models such as the Sacristy of St. Peter's, Bernini's Colonnade, the Obelisk in the Piazza of St. Peter's, with the engineering scheme for its erection, a scheme for the lifting into place of the bells of the great



THE WANDERER—A PAINTING

CLIFFORD ASHLEY

SHOWN IN A RECENT EXHIBITION AT THE VANDYCK GALLERIES, WASHINGTON, D. C.

church, etc. Although he is at present working in another room, where there is, among others, a model by San Gallo, he has been invited to help in coordinating additional fragments of models in other sections of the Vatican."

The director of the Academy, Mr. Gorham P. Stevens, reports under the same date that "the registration has increased by two in the School of Fine Arts, and by one in the School of Classical Studies, making the total registration forty-eight," and tells that "Prof. Lamond has held an educational concert at the Villa Chiaraviglio, at which the Rose quartette of Vienna performed. Sowerby was at the piano, and played beautifully. The composer from the Spanish Academy was present, and a large num-

ber of Italian composers attended." He says also that "composer Hanson left Rome day before yesterday for New York City, where a long symphony of his is to be produced on February 3 by the New York Symphony Orchestra. The same symphony is to be given later in London under the direction of Albert Coates. Prof. Lamond has been made an Honorary Member of the Santa Cecilia Society, which is a great honor both to him and to the Academy. He richly merits this mark of distinction."

PARIS NOTES The Black and White Exhibition at the American Women's Club has been a great success. The committee was able to procure a few precious prints by Whistler

and Lepere, and also several Raffaellis which are daily becoming more rare and selling at high prices. Raffaelli, now an old man and feeble, was one of that great group which in the last quarter of the nineteenth century upset the academic art traditions. It is almost impossible today to find on the market color prints of his friendly little donkey and important dog against the winding road, that, like a ribbon of satin, leads past straggling suburbs toward a sky likewise lustrous of surface.

Robert Logan's etchings of impressive French monuments, the Cathedral series, the view of Chantilly, the Pont Saint Marie, and the Paris street scenes, have trebled in value since his last exhibition, for his work, honest, virile, and imposing, has been fully appreciated this year in America.

Louis Orr, the celebrated American etcher, and Frank Armington, the admirable Canadian artist, have sent several of their well-known interpretations of European scenes. By their accurate drawing and effective values, both are able to present architectural masses with vigor and charm. And yet no one could mistake an etching by Orr for one by Armington, each having a decided personality of vision and handling. Webb, a young man still in his early twenties, is rapidly coming to the fore with his Paris scenes, which include the "Tomb of the Unknown Soldier under the Arc de Triomphe" and the "Saint Chapelle." He aims at effects and suggests, rather than renders, the vast heights of these towering monuments.

Mrs. Frank Armington is represented by her delightful interpretations of life along the Seine, of the old quarters of Paris, and of other interesting French towns. Barber, a young man of the Autumn Salon Group, is exhibiting this year for the first time in Paris. His interesting presentation of daily life, whimsically seen, is amusingly rendered. Another young man, E. Scott, seems to be making a specialty of courtyards, interestingly expressed with an economy of lines. The well-known etcher, Heintzelman, has sent several prints, including his exquisite drypoint, "Mother and Child." He had an excellent and successful exhibition in November. His work, full of distinction and poetic charm, was appreciated by the French.

Among the French etchers who are showing is Brouet, one of the most interesting of the modern men. He is especially interesting in his *poilu* series, where the soldier in tight-fitting helmet is seen in the many occupations of daily life behind the trenches. This series, very firm in line yet sensitive, marked by a delightful feeling of *chiaroscuro*, that suggests Rembrandt, though far different, is already highly prized by amateurs and will undoubtedly soon be exhausted. Other Frenchmen are Coussens with his delightful colored etchings, "The Gipsy Caravan" and Paris Street Scenes; and Gobo with his strong decorative pictures of Brittany, including the very fine "Street Scene at Dinan" and "The Courtyard." Edouard Lèon has glimpsed the Cathedral of Notre Dame through the softening sprays of foliage and has made some satisfactory compositions. Sarasin, not yet so well known as some of the etchers, has a vigorous and decorative handling. G. Jouez with his pictorial effects of Paris from Cathedral turrets and from the bridges of the Seine, with his surety of touch, and above all his aerial perspective, is one of the most interesting of the modern men. He has also a nice sense of the medium he is handling. F. Simon, sometimes spoken of as "Simon of Prague" because of his interesting views of that city which have become very popular, is today one of the most sought after of the Parisian etchers. He exhibits not only French scenes but etchings made in Spain and Italy, his Venetian series being especially nice.

The great Besnard, today director of the Beaux Arts and formerly head of the Ecole de Rome, considered by some to be the best brushman and the greatest living decorator of France, has sent a study of a nude as supple in form as the nudes of his freely painted large canvases.

Among the many Paris exhibitions several have been devoted to Americans. At the Gallerie Durand-Ruel was a collection, modern in spirit, sent over from the States representing the work of Charles Demuth, Walter Kuhn, H. E. Schnackenberg, Charles Sheeler, Eugene Speicher, Allan Tucker, and Nan Watson.

E. H. Brewster and Achsah Barlow Brewster showed at the Gallerie Chéron an interesting collection of decorative panels,

mystical in subject and unusual in treatment. Most of the canvases were large and simply filled with broad washes, mainly flat with but slight modelling. The panels by E. H. Brewster, especially, while holding to flat surfaces, had a remarkable sense of values, the light and the plains being ably sustained. There is in both a suggestion of the imagination of Aubrey Beardsley and the decorative sense of Gauguin, but the subjects are different and the color is bright and clear. At the Gallerie Panardi Cecil Howard has some sculpture, archaic in simplicity but expressive in line. The Bernheine-Jeune Gallerie has been running the modern artists in a series of three exhibitions, where all the Autumn Salon men, and many newcomers, have exhibited, including Marquet, Fougita, Matisse, Utrillo, and Vlaminck.

FLORENCE HEYWOOD.

LONDON NOTES Politics and Art have been said to have no relation; but the profound changes going on constitutionally in the Mother of Parliaments means great changes in the country and in the public. By the time this appears in print the Labor Government will be in power—and perhaps even on the wane, since new elections are prophesied for April or May. At the time of writing, however, a new force has come into power; one which will alter the mind of the public considerably, even if it does not alter the weight of the pockets of art buyers and bring a new class of consumers of art to the front.

The *New Weekly Leader*, official weekly of the Independent Labor Party, has for some time been publishing extraordinarily good woodcuts, such as no weekly of the old order has used, thus showing that labor circles can appreciate the best kind of art.

Twelve members of the new Parliament, not necessarily all of the same party, are pledged to help the National Federation of Professional Workers, which represents half a million people and which supports and takes part in the Joint Organizing Council of the British Confederation of Arts. These bodies took part in the recent International Confederation of Intellectual Workers at its second Congress at the Sorbonne in Paris,

and that meeting represented two million of such workers, including artists, in Europe.

Simultaneously with all this new movement yet another of the fashionable Bond Street art galleries—the Grosvenor—has shut down.

Further changes and coordination may be the outcome of the British Empire Exhibition, the most important ever held in London, which opens to the public in April and remains open for six months. These events will have a greater influence on art than any of the art exhibitions held in commercial or private galleries. Meanwhile the commercialization of art has gone to its limit. In Paris the dealers set the fashion in art as they do in dress, and what is written in the paid press of Paris influences the unpaid press of Britain and America in such a way that any artist who is not in the fashion of the moment finds it difficult, if not impossible, to obtain recognition. On the other hand, many artists who are in the fashion get more praise than their work deserves.

More alive than most other forms of art is modern architecture in Britain, and the architects are fully aware of the changes on foot; they are awakening to the need for reorganization of the arts and have proposed to hold an exhibition of architecture and all its related arts and crafts, thus reverting to the ancient and mediaeval attitude by which the builder employed the other arts to complete and decorate his building.

Architects here have a fine press, and those who wish to keep in touch with the thoughts of the day should read the *Builder*, the *Architect's Journal*, *The Architect*, the *Townplanning Review*, and *Architecture*.

The British Confederation of Arts hopes, as a result of the International Congress above referred to, to be instrumental in getting a law passed here which has already come into force in France and Belgium; this law provides that every time a work of art changes hands in a public sale the artist or his descendants shall receive a percentage on the sale. This is a part of the campaign of the Confederation for the recognition of the moral right of an artist in the property he creates, which, owing to the General Secretary of the Confederation having laid the matter before the League of Nations,

has been adopted by the League, which has asked all the governments in its organization to make a special study of this and other related problems concerning the rights of artistic and scientific workers.

To come to more personal matters: At the Royal Institution, Walter Sickert has been giving a series of three lectures entitled "Straws from Cumberland Market"; he is one of the few fashionable artists to live among the poorest classes, and he has always made his home when in England, away from Mayfair and right in the east end where he has found the subjects of so much of his best work.

At the Arts League of Service, Eugene Goossens gave a lecture on Forms in Contemporary Music. He lectures as well as he conducts, which is saying a great deal; and in the course of his eloquent address he summed up the position of music and painting, which he said had come to an *impasse*, since it was not conceivable that additions could be made for some time to come to the technical developments and experiments of this generation which have reached their capacity for progress. He said we now await the coming of a genius who will melt down for his use all that has been discovered, and produce works of lasting value, as did Leonardo, Shakespeare, Beethoven and Wagner.

AMELIA DEFRIES.

A NEW WING FOR THE TOLEDO ART MUSEUM

President Edward D. Libbey, of the Toledo Museum of Art, has announced to the trustees his gift of \$850,000 for the purpose of constructing an addition to the present museum building, which will more than double its size. The new structure will provide fourteen additional galleries together with two large auditoriums, a Gothic gallery, a free art reference library to house 15,000 books, together with adequate classrooms for the Museum School of Design to accommodate 1,000 students, new administrative offices, printing and photographing plants, lunch room and workshops.

The architects of the present building, E. B. Green and Sons of Buffalo, have prepared plans for the new addition which will

be 120 by 200 feet in area, and it will be constructed of Vermont marble. The new galleries will house collections of painting, sculpture, Oriental, Egyptian and classical art, ceramics, glass, prints, textiles and rare books.

The Toledo Museum of Art was incorporated in 1901 at which time Mr. Libbey was elected president. The present building was erected in 1912. At various times President Libbey has contributed large sums to the building endowment funds which have been augmented by numerous smaller subscriptions from citizens in general. This latest generous gift of President Libbey will provide adequate space and equipment for the carrying on of the many educational activities which have been inaugurated by the Museum. The work of construction will commence at once.

ART IN
WASHINGTON

An exhibition of paintings and sculpture by two distinguished Russian artists, Saverly Sorin and Seraphim

Soudbinin, was held at the National Gallery of Art, National Museum, during January, and proved an event of unusual interest and note.

The paintings by M. Sorin were all portrait studies and were quite different from the works one generally sees in current exhibitions. They were done in a combination of water color and tempera on paper which had linen as its foundation, and in most instances the white background was left untinted. One of the most masterly of the works shown was of a woman, with simple headdress, which was almost in monotype, but intensely characterful and exquisitely drawn. The Luxembourg in Paris offered to purchase this picture despite the fact that it already owns the portrait of Pavlowa by the same artist, but M. Sorin, feeling it to be his masterpiece, does not wish to sell it. It has a tragic history. Together with another portrait by the same artist it fell into the hands of the bolsheviks and was mutilated. Being recovered by the artist, it suffered shipwreck and was for more than an hour soaked by water when rescued. Another portrait in the exhibition which had shared a similar fate was that of Prince Obolensky, a member of the white army, which was used as an

identification in his search. Being unsuccessful it was slashed and the artist bought it back after a considerable time from a soldier in the red army. Among the other portraits shown in this collection were those of the Duchess of York, the great Russian dramatist, Litovzev, Lady Betty, formerly Miss Field of Chicago, Leon Chestov, the Russian philosopher, and Marcella Curzon. Two very interesting recent American portraits were those of Mrs. Otto H. Kahn of New York, and her daughter, Miss Margaret Kahn.

With these paintings were shown the no less interesting works in sculpture of the painter's compatriot, Seraphim Soudbinin, who was for some years a pupil of Rodin and later his assistant. Among the most notable of these works was a superb portrait head of Rodin, done with great force in the manner of the master himself; a beautiful head of "Diana," in marble, and a head of an old Roman, in black and gold. In abrupt contrast with these works in marble and bronze were sculptures in wood and lacquer, of a distinctly so-called modernistic type, representing among other subjects, "Maternity," "Resurrection," "The Annunciation," extraordinarily decorative works, but distinctly archaic in character. And in direct contrast to these works were shown portrait studies, lately completed, of John Barrymore as "Hamlet," of Senator Medill McCormick and John Jay Chapman, the last three speaking a language which was vigorous and masterful, but as compared with the other works, a little commonplace. Thus was demonstrated the sculptor's amazing versatility.

At the Freer Gallery, in the rooms where in have been shown since the opening of the gallery paintings by Thayer, Dewing, Troyon and other American artists, there has recently been exhibited a remarkable collection of etchings and lithographs by James McNeill Whistler. Among the etchings shown were two inscribed to the etcher's mother in his own handwriting and with his own signature. There was also a very beautiful etching of his mother, a full length, showing her stepping toward the observer; and a number of portrait etchings, such, for example, as the famous "Becquet" and the scarcely less famous "Drouet," "Axenfeld" and "Riault." This exhibition



THE ANGEL OF THE APOCALYPSE
BY SERAPHIM SOUDBININ

also included a number of the London series of this master's etchings, among them "The Black Lion Wharf," which, in the opinion of Joseph Pennell, has never been approached by any other etcher. There were also examples from the Brussels series, and the Venetian etchings.

Another exhibition of more than ordinary interest was that held early in February of works by Clifford Ashley, of New Bedford, Mass. The collection was shown at the new Vandyck Galleries on Connecticut Avenue, and comprised twenty-five works by this distinguished artist. Many of these paintings represented scenes along the New Bedford water front, which was one of the great centers of the whaling industry, showing the handsome old square-rigged vessels, now obsolete, but studied by the painter from models and from old prints;

also the ships which the whalers met with on the high seas. They also pictured, in one or two instances, tropic lands—the Indies, which played so important a part in the maritime life of New England in the early days.

Clifford Ashley was a pupil of Howard Pyle, one of the greatest illustrators and perhaps the greatest teacher of illustration that America has produced. Mr. Pyle was not only a painter and illustrator but a writer and historian, and always directed the attention of his students to the rich field of American history as material for illustration and decoration. Thus it may be understood that in making a specialty of whaling pictures Clifford Ashley has followed his early teaching.

It is interesting to know that at the recent Biennial Exhibition of Contemporary American Art held at the Corcoran Gallery of Art, sales were made amounting to over \$60,000.

The Carnegie Institute, DISTINGUISHED FOREIGN VISITORS Pittsburgh, has announced the selection of the European members of the Jury of Award for its Twenty-Third International Exhibition, to be held during the coming spring and summer months. They are Paul Albert Besnard, Director of L'Ecole des Beaux Arts at Paris; and Alfred J. Munnings, a noted English painter. M. Besnard is well known as a portrait painter and as an etcher. His portrait of Senator Clark is familiar to many in this country. For a number of years he was Director of the French Academy in Rome, and on the death of Leon Bonnat in 1922 he was called to his present position. He has been represented in many of the Carnegie Institute's International Exhibitions, and is represented in the Institute's permanent collection by a painting entitled "The Willows," purchased from one of the most recent of these exhibits.

Alfred J. Munnings, the English member of the jury, is a painter of domestic animals, particularly of horses, and is best known as a painter of the hunt and the race-meeting. He has to his credit a number of notable hunting pictures, and forty-five war pictures commissioned by the Canadian Government, painted while he was attached to the Canadian Forestry in France in 1917-18.

CORRESPONDENCE

THE Wiyeast Club of Hood River, Oregon, the object of which is to stimulate interest in and use of the scenic and recreational resources of the Mt. Hood Region, sends the editor of THE AMERICAN MAGAZINE OF ART the following interesting letter indicative of a recognition of art as the highest and most permanent form of expression. Wiyeast, by the way, is the old Indian name for Mt. Hood.

TO THE EDITOR OF THE
AMERICAN MAGAZINE OF ART:

What is the highest form of artistic expression? Can you help the Wiyeast Club answer that question?

We are devoting a large part of our efforts to the work of exploiting the beauties of Eden Park, a newly discovered mountain park at the northwest base of Mt. Hood. We firmly believe that it is one of the supreme examples of scenic beauty in America, and we want the world to know more about it. We are now considering offering an annual prize or a series of prizes for some expression in art of the beauties and grandeur of this park scenery. But we are undecided whether this expression can best be made in terms of music, paints and canvas, photography, literary art, or perhaps some combination of the various forms.

We want all the professional advice that we can get on the subject, and shall appreciate your views or those of your readers. Eden Park has a unity and individuality about it which impresses itself on those who sojourn there for a few days. It is not so large that the mind is unable to grasp it all, and a camera lens can easily transfer this impression of unity to paper. We shall be greatly obliged for your assistance with this problem.

C. E. GRAVES, *Secretary.*

The President of the Western Washington Fair, which for two successive years has had exhibitions from the American Federation of Arts and is now proposing to erect a special building for exhibition purposes, writes the following interesting letter describing conditions that will undoubtedly be of interest to all of our readers:

TO THE SECRETARY OF THE
AMERICAN FEDERATION OF ARTS:

I am very thankful for your letter of the 7th in reference to the possibility of the Western Washington Fair constructing a more suitable building for our Art Department.

So that you may appreciate our Fair conditions, it would be well to call your attention to the fact that a large percentage of the pictures that are brought to the Fair for exhibition purposes are not of the very best class. In fact, the Fair would be much better off if the majority of them

were left at home, but no Fair can render the best service to the entire community without encouraging the weak as well as the strong. Some boy or girl who desires to exhibit a mighty poor painting at the Fair of 1924 might, with proper encouragement, be able to bring for the Fair of 1926 a painting really worth while. This means that the Western Washington Fair should probably have three rooms in which to exhibit works of art and so-called works of art. In one of these rooms we could hang paintings and sketches brought to the Fair by amateurs, one of the other rooms could be utilized for oil paintings, and the third room for water colors and etchings.

You can appreciate that a very large majority of our people have not sufficient means to visit the famous art galleries so as to enjoy high class paintings, but if the Western Washington Fair and other fairs of the northwest can bring to this class of citizens each year a few of the very desirable paintings it would certainly be helpful from an educational standpoint. What a fine opportunity the American Federation of Arts presents to communities like ours to enable the poorest citizens of the community to enjoy the best that there is. Of course, we desire to show the cow that can produce the greatest pounds of milk in a year and the horse that can turn over the most ground with a plow in twenty-four hours, but mother and the girls are also entitled to enjoy something besides washing the dishes three times a day and serving ham and eggs to father and the boys. A well conducted Fair helps take the place necessary to extend to the farmer's family such opportunities.

* * *

You must bear in mind that our Fair Association has but \$2,600 capital. We have neither county nor state support, and under such conditions it is exceedingly embarrassing to erect or even think of erecting suitable buildings for the display of such paintings as are available.

* * *

Very truly yours,

W. H. PAULHAMUS, *President.*

Here is a letter addressed specifically to the residents of New York but equally applicable to those in other states:

TO THE EDITOR OF THE

AMERICAN MAGAZINE OF ART:

Having constrained myself until after Christmas so as not to be classed in the odious rank of the reformer or hurt anyone's legitimate or honest business, I appeal to the intelligent and nature-loving people of New York whose recent answer to the Adirondack grab, the attempt to forever destroy the virgin forest, was defeated by a sweeping victory at the polls, when on November 6, 1923, the hosts of that great and free outdoor army swept aside the despoilers and vandals of our lakes and waterways by an overwhelming defeat. Friends of the woods, those who love the forest, where you get health for the asking, a peace money cannot buy, and a quiet only the

lovers of landscape know, do you realize the National Lumber Manufacturers' Association has estimated 10,000,000 evergreens fell this year, all on account of a certain ancient Teuton custom practiced by the people themselves which, if allowed to continue, the beauty of the countryside is fast to disappear; that the forests are being systematically sacked year by year until almost all those noble and stately specimens that characterize the American landscape are being hacked down to shine only in temporal glory for a feast on Christmas Day. It is not the object of this writing to prohibit the tree as a thing of joy for the little ones, but cannot a replica or artificial spruce be substituted? The mistletoe is almost extinct; holly is becoming very difficult to find. At Christmas Day, I sat at dinner by a huge and stately cedar, which was rammed into an imposing room just a bit too small for this magnificent specimen. Its apex broken, it bowed, looked as if in disgust at the 10 cent store junk with which they had adorned it. I pictured how its imposing silhouette once graced the hillside at sundown; how its branches danced and played across the snow in the moonlight; how its shadow gave relief and balm to a weary traveller. An efficient national government, realizing the vast and wanton destruction of nature in the east, has created a Lafayette National Park on the Island of Mount Desert, Maine. Here at least the virgin evergreens will be protected for posterity, when these rare and giant specimens will be extinct elsewhere." . . .

The writer of this letter, Mr. Frederick K. Detwiller, further suggests that a certain park property in New York City coveted for building purposes shall be planted as a small forest of evergreens. "Let the children of the poor," he says, "have these trees for nothing, decorate them if you will, on Christmas Day, right where they stand and grow. Let them learn to know that Nature is sacred, and something to be respected; get the foresters from Maine and Michigan into the park; plant trees everywhere possible."

Frederick J. Waugh, the well-known painter of marine subjects, is at present engaged in the production of three mural paintings for the Detroit and Cleveland Navigation Company. Two of these paintings are of Niagara Falls, and are about 8 by 10 feet upright. The other, which is taller, is of old Buffalo Harbor.

Mr. Waugh is spending the winter in Provincetown, Massachusetts, where he is occupying the studio of Mr. George Elmer Browne. He has working with him Mr. J. Floyd Clymer, one of the younger artists.

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IN THE NEW YORK GALLERIES—APRIL

April marks the height of the season, and many exhibitions well worth visiting will be held this month.

At the Ainslee Galleries, 677 Fifth Ave., from March 31 to April 5, Mrs. R. A. Brannigan will show her recent paintings.

At the Art Center, 65 East 56th St., there will be the annual exhibition of advertising art by the Art Directors' Club. All the public galleries in the building will be given over to this exhibition. The exhibition of Costume Illustration by the Art Alliance of America will continue until the 15th. There will also be held the monthly competitive exhibition of photographs by the Pictorial Photographers of America.

The Reinhardt Galleries, 57th St. and Fifth Ave., have an interesting collection of drawings by masters, including such pieces as a pencil drawing for a portrait by Hoppner; a drawing by Solomon Ruysdael; a drawing by Barbieri; a head by Rubens.

At the Daniel Gallery, 2 West 47th St., may be seen paintings by Demuth, Dickinson, Marin, Lawson, Sheeler, Hartley and other well-known Americans.

Victor Charreton will make his fifth annual one-man show at the Dudensing Gallery, 45 West 44th St.

The March Exhibitions at Ehrich's, 707 Fifth Ave., will be continued into April.

Bronzes by Anna C. Ladd are shown at the Ferargil Galleries, 607 Fifth Ave.

At the Kingore Galleries, 668 Fifth Ave., an exhibition of Venetian monotypes by Petrella da Balogna will be given. Paintings on glass by Lady Colebrooke will be shown there also.

The Knoedler Galleries, 556 Fifth Ave., will make a comprehensive showing of the work of the French painter, Albert Besnard, from March 31 to April 12. It will include oils, water colors and pastels. Elsewhere in the Knoedler Building may be seen paintings by William H. Singer, Jr., from March 29 to April 12.

At the Levy Galleries, 559 Fifth Ave., Percival Rosseau will show paintings of sporting dogs during April.

William Macbeth is established in beautiful new galleries at 15 East 57th St., and from March 1 to April 7 will show landscapes and genre pictures of Arizona by Maynard Dixon. From April 8 to April 28 in the Macbeth Gallery, Belmore Browne will make a showing of his Northwestern Landscapes simultaneously with Oriental figures and still life by Hoosep Pushman.

Guy Wiggins and Hobart Nichols will have a

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joint exhibition at the Milch Galleries, 108 West 57th St., some time this month.

The recent work of Bryson Burroughs will be on view at the Montross Galleries, 550 Fifth Ave.

At the Rehn Galleries, 693 Fifth Ave., water colors by Mahonri Young may be seen. Mr. Young is well known as a sculptor, but his pictures are still unfamiliar to the public. They should prove interesting.

The New Gallery, 600 Madison Ave., continues to show in its colorful rooms the work of modern French and American painters.

The Wildenstein Galleries will give a large exhibition of both recent and retrospective work by Rockwell Kent. It will comprise drawings as well as paintings made during his sojourns in the vast loneliness of Alaska and of Tierra del Fuego.

The Exhibition of the American Society of Portrait Painters will be held at the Howard Young Galleries, 634 Fifth Ave., from April 1 to April 15, while from the 16th to the 30th a set of small paintings representing the life of Christ, by H. Siddons Mowbray, will be on view.

The Arden Studios, Scribner Building, 599 Fifth Avenue, New York, opened, on March 18, a Gallery Garden Show which will continue to April 18. This was arranged through the cooperation of the American Society of Landscape Architects, the National Sculpture Society and the Garden Club of America; and consists of photographs of gardens, garden sculpture, garden furniture and decorations.

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THE AMERICAN MAGAZINE OF ART

APRIL, 1924

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THE LADY WITH THE ROSE—MY SISTER

BY

JOHN SINGER SARGENT

SARGENT EXHIBITION, GRAND CENTRAL ART GALLERIES, NEW YORK

LENT BY MRS. HADDEN

THE AMERICAN MAGAZINE OF ART

VOLUME XV

APRIL, 1924

NUMBER 4

THE SARGENT EXHIBITION GRAND CENTRAL ART GALLERIES, NEW YORK

BY LEILA MECHLIN

IT WAS a happy thought of the Directors of the Grand Central Art Galleries to set forth at this time a retrospective exhibition of important paintings by John Singer Sargent, and its felicity was proved opportunity by the interest manifested.

The name of John Singer Sargent is one to conjure with on the continent of Europe as well as in this country, but since Mr. Sargent has stopped contributing to the current exhibitions and has discontinued painting portraits he has gradually come to be reckoned by some among those who are out-of-date. With his works the younger generation—that most remarkable younger generation which has grown up, unbelievable as it may seem, since the Great War—has had scarcely more than a bowing acquaintance. Furthermore, it is quite customary for those who determine current evaluation to withhold applause until an artist has passed beyond, fearful lest history may prove them wrong. What is more, there is a tendency in America's greatest art center (for this New York may claim to be) to scoff at the art which has been and to proclaim supreme merit in the monstrosities parading under the term of Modernism today. If we wish art to flourish on this side of the Atlantic, it is absolutely essential that we patronize our own and give to living painters, sculptors and others of the profession, their due meed of honor while they are among us. And if we would stem the output of gross ugliness with which we are today frequently confronted, it must be through works of supreme beauty and dignity such as Sargent has given us, rather than through argument and wordy discussion.

Life has many sides, and in no place perhaps is life more many-sided than in New York, but as there is a dignity, a magnificence, and at times a sense of holiness in that greatest of our American cities, despite its squalor and vulgarity, so there is a nobility, a grace, a culture in our American life of today which represents the best in modern civilization and is worthy of remembrance. It is this which Sargent has interpreted. The portraits in the Grand Central exhibition (which, by the way, he assembled himself) were for the most part of men and women of the so-called upper classes, those who through birth or through fortunate accident or attainment acquired an enviable position in the world—men and women whom the humblest would like to know or to have known. Such, as a rule, are they who have been pictured by the great portrait painters of all time.

It is generally understood that a portrait painter puts something of himself in all of his pictures. Every portrait which has come from Mr. Sargent's hand has distinction of style, an air of aristocracy.

John Singer Sargent was born in Florence in 1856 of American parents. His father was a physician; his mother painted, not professionally but as a pastime, and possessed a distinct gift for art. He grew up amid those great monuments of art in Florence in an atmosphere of culture, refinement and beauty in a home where intellectuality controlled. At eighteen, after having studied somewhat at the Florence Academy, he presented himself at the studio of Carolus-Duran in Paris seeking instruction, offering in testimony of his sincerity

of purpose a modest portfolio of drawings. Duran accepted him, and in a short time the pupil outstripped the master. But Sargent was an earnest student. He did not employ short cuts to art; he went the long road of hard study. He has never, if we are rightly informed, found delight in technical trickery, and the appearance that his works give of easy achievement is bought at the price of endless effort.

But Sargent was abundantly endowed at birth with genius, and, like others of his ilk, he came early into his own. He arrived, as it were, while many of his contemporaries were still groping their way onward. His fascinating painting, "The Oyster Gatherers," now in the Corcoran Gallery of Art, Washington, and his charming interpretation of the Garden of the Luxembourg, were painted when he was in his twenties. Almost as soon as he began exhibiting he was recognized as a great painter, and great he has been from that day to this, and great he will be long after our generation passes, for none could stand in the presence of the forty or more portraits which constituted the major part of the exhibition at the Grand Central Galleries without realizing the kinship of these works with the works of the masters of the past which—to use Jefferson's standard of immortality—"generations have agreed to admire."

To choose among these portraits those of supreme merit would be impossible. Each was different; each had its distinguishing characteristics. It has always been quite as possible to vigorously like and violently dislike Sargent's portraits, to be allured or repelled by them, as it is or would be by the individuals they represent. Much depends upon a reading of character. Something, it may fairly be supposed, is to be laid to the contribution which the sitter himself or herself provided. The greatest of portrait painters could not be expected to be in sympathy with all of his sitters.

Perhaps it was this complete sympathy which gives to the painting of his sister, "The Lady with the Rose," a work produced in 1882, its special winning charm and loveliness. More than the majority of Sargent's portraits this painting is permeated by a spiritual quality, and its sheer loveliness wins it an affectionate place in the hearts as well as the esteem of the observers.

The portrait of Major Higginson, that great citizen of Boston whom all Americans may proudly and hopefully claim as the type of Americanism at its best, is also a noble painting, a great work of art, a personification if you will—a portrait by which all patriotic Americans of the present day would be glad to be judged, by those who are to follow. Some may say that this portrait is a little in the style of the great English school of the eighteenth century, and so it is. Sargent is not one who has disregarded tradition; to the contrary, he has built upon it. He is all familiar with the masters of the past and their ways, but he speaks his own language, the language of his time and ours. In this portrait of Major Higginson he has, through sympathy and consummate art, produced a work of superb quality and profound significance, a work which through its very vitality and human appeal dominates without aid of so-called pictorial accessories. The pose is essentially easy. There is reserve in the facial expression, but the eyes meet those of the observer with penetrating intentness, the eyes of the keen observer of life, of an alert idealist. This portrait, it will be remembered, was painted for and is owned by Harvard University, which likewise is rich in the possession of the portraits of Charles W. Eliot, President-emeritus, and of President Lowell, both of which were included in this exhibition.

Included also in this notable showing was his amazing portrait of the late Joseph Pulitzer, a wonderful characterization, set forth with that brilliancy of skill which we associate with Sargent's work and which, through its very cleverness, is apt to sweep one off one's feet and preclude a due appreciation of greater merits. The portrait of John Hay, lent by his son, which was painted in Washington about the same time as the portrait of Roosevelt which hangs in the White House, is in this same class, a marvelous impersonation.

Notable also in the collection were the portraits of Mr. Edward Robinson, Director of the Metropolitan Museum of Art, who is seen standing near book shelves from which he has apparently just turned; and the portrait of General Leonard A. Wood, which is of practically the same date as the Roosevelt and Hay portraits.



Courtesy of Grand Central Art Galleries

MRS. MARQUAND

BY

JOHN SINGER SARGENT

LENT BY MR. ALLAN MARQUAND

Mr. Sargent is essentially a cosmopolitan, a citizen of the world, and as Mrs. Meynell, in her introductory essay to the monumental work on Sargent, published in 1903 by William Heineman of London, points out

of defiance, at least in the women. . . . In the 'Javanese Dancer' the flat-footed, flat-handed action of the extreme East is rendered with delightful, amused and sympathetic appreciation, the long code of



Courtesy of Grand Central Art Galleries

PORTRAIT OF HON. JOHN HAY

JOHN SINGER SARGENT

LENT BY MR. CLARENCE L. HAY

when he paints a portrait of an individual he indicates his subject's nationality instinctively. For example, to quote Mrs. Meynell: "It is evident that Mr. Sargent has keen sight for the signs of the races. There is as it were a knack of Spain in his Jaleo, something neither Italian nor oriental, but proper to the spirit of the populace in this one peninsular—a somewhat deep-toned gayety, a laugh in grave notes, and a kind

Italian conventions disappears. . . . When Mr. Sargent paints an American the eye has the look of America; the national habit is in figure and head. No caricaturist has so much as attempted this aspect because a caricaturist apparently never sees it, but he thinks he sees something else—happily, for the real signs of nation and race are too fine and good for inhuman burlesque; we may be glad to see them reserved for worthy

and in truth more humorous eyes. Every man in his humor is every man in the humor of his fathers and of the soil. In like manner Mr. Sargent paints an English woman with all the accents, all the negatives, all the

in its receding forehead and small chin. The Hebrew portraits present more obviously, but also not less subtly, the characteristics of race. So do all those pictures or drawings in which Italians are studied; the



Courtesy of Grand Central Art Galleries

GENERAL LEONARD WOOD

JOHN SINGER SARGENT

LENT BY GENERAL WOOD

slight things that are partly elegant and partly dowdy—one can hardly tell which of these two—the characteristics that remove her further than any other woman from the peasant and the land, further than an artificial Parisian. . . . And purely French, with the French character lying out of the view of the caricaturist, is the fine, clear portrait of Madame Gautreau, the firm and solid profile, with decision, not weakness,

laugh of the 'young man pulling a rope' is perfectly national."

To this Mrs. Meynell adds: "The race, nevertheless, does not overpower the least of the personal traits that are, personally, worthy of record. Mr. Sargent takes at times a sudden view, and thus makes permanent, too singly, one aspect of an often altering face." This writer suggests that occasionally the impression recorded



Courtesy of Grand Central Art Galleries

PORTRAIT OF PRESIDENT LOWELL

BY

JOHN SINGER SARGENT

LENT BY HARVARD UNIVERSITY



Courtesy of Grand Central Art Galleries

PORTRAIT OF MRS. PHIPPS AND WINSTON

BY
JOHN SINGER SARGENT

LENT BY MR. PHIPPS



Courtesy of Grand Central Art Galleries

PORTRAIT OF MAJOR HIGGINSON

BY

JOHN SINGER SARGENT

LENT BY HARVARD UNIVERSITY

may hap to be too much of the instant. "I rather report another's murmuring," she says, "than my own, if I aver that he tells us in a portrait now and then such a fact as that a man has or has not slept well."

Referring to Mr. Sargent's method, Mrs. Meynell recalls what James Russell Lowell said once of one of his own contemporary authors: "The many cannot miss his meaning, and only the few can find it." The many, she avers, cannot miss the life of Sargent's painting; the masterly method that brings that life to light is only for students to understand, or even only for painters. It is not necessary, she declares, that the laity should know much of this, holding that much that is said about technique out of the studios is little to the purpose.

Gilbert Stuart is said to have declared upon one occasion that he painted works of God and left clothing and the like to the mantua-makers, but Sargent has never disdained to paint clothing, and few, it must be admitted, have painted it so well. In his women's portraits materials are exquisitely rendered but never, let it be remarked, at the sacrifice of personality or expression; to the contrary, dress with Sargent is utilized to emphasize this note of individuality. For example, that memorable portrait of the late Mrs. Henry White, a portrait in which she is seen gowned all in white, standing with perfect composure, reticence and grace before the staring multitudes. Or take his lovely portraits of Mrs. Marquand, Miss Mary Garrett, Mrs. Thomas Lincoln Manson, each with its air of complete detachment and yet delightfully courteous mien, the gowns those of past decades, fashions long out of date, but belonging to the subjects and adapted to pictorial interpretation.

Sargent is not renowned for sentiment, but his portrait of Mr. and Mrs. Field, lent by the Pennsylvania Academy of the Fine Arts, is one of the most touching interpretations of comradeship in old age that has ever been made. It is a portrait in which there is the note of the universal. This same note is found in his portrait of Mrs. Adrian Iselin, a portrait which claims and holds attention as few portraits of today do, a picture profoundly personal, full of character, vital in the extreme—a beautiful work.

There were three children's portraits in this exhibition but not children alone, and as a painter of children Sargent has excelled. Is there anything lovelier today, for instance, than his "Beatrice Goelet," his "Honorable Laura Lister," or his "Honorable Victoria Stanley?" But fortunately this exhibition at the Grand Central Galleries included the portrait of Mrs. Edward L. Davis and her son, a charming composition exquisitely rendered; and the portrait of Homer Saint-Gaudens and his mother, in which the present Director of the Department of Fine Arts of the Carnegie Institute, Pittsburgh, then a lad of six or eight years of age, is seen seated in a chair, listening rather petulantly to the story which his mother reads him from a book on her lap. The portrait of Mrs. Phipps and baby Winston was also in this notable exhibition, but somehow Sargent does not seem to have comprehended in this work infancy, and here one feels a little overstraining of the style of the English eighteenth century.

Much has been said of Sargent's ability to seize upon those characteristic features which go to emphasize likeness, an ability which at times, some claim, has led him to the verge of caricature. There are also those who would insist that he is first a psychologist, and that he deliberately analyzes his sitters and sets forth simply his own deductions—a composite of varying expressions, as it were, which makes them good or bad, flippant or serious as he himself infers. In all probability this is only half true, for what Mr. Sargent undoubtedly does is to paint what he sees. Upon this point he has always been insistent. When a fellow painter explained to him a couple of years ago a complicated method of attaining through the medium of a whirling wheel, complementary values, Mr. Sargent listened to him attentively until the explanation was done and then said with open-eyed wonder, "But, man, why do not you paint what you see?"

It is Mr. Sargent's good fortune to have keen vision, to see not only accurately but understandingly, in other words, to know what he sees and be able to set it down. Prof. John Van Dyke, in his book on "American Painting and Its Traditions," published by Scribner and Sons in 1919, had the following to say in this connection:



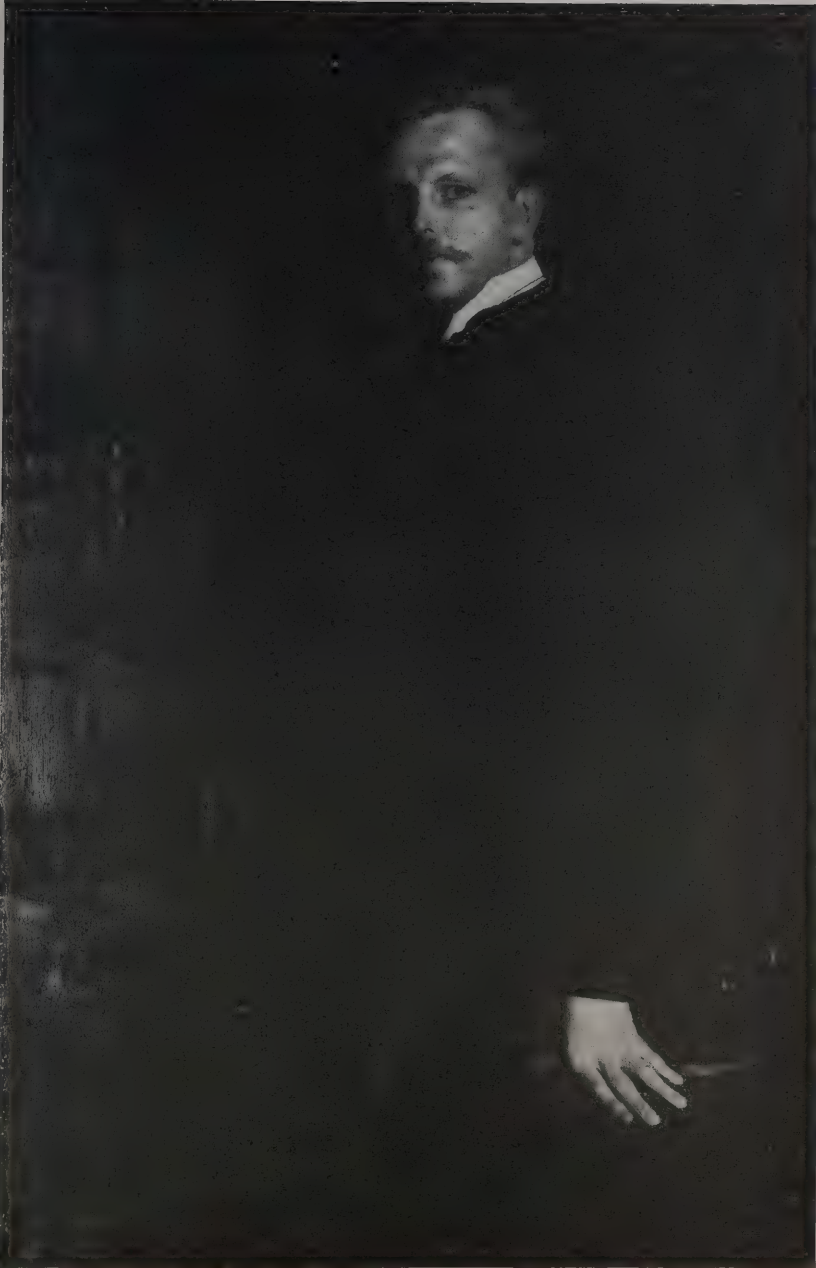
Courtesy of Grand Central Art Galleries

HON. MRS. FREDERICK GUEST

BY

JOHN SINGER SARGENT

LENT BY MRS. PHIPPS



Courtesy of Grand Central Art Galleries

PORTRAIT OF EDWARD ROBINSON, ESQ.

BY

JOHN SINGER SARGENT

LENT BY MR. ROBINSON



Courtesy of Grand Central Art Galleries

PORTRAIT OF MR. AND MRS. FIELD

BY

JOHN SINGER SARGENT

LENT BY PENNSYLVANIA ACADEMY OF FINE ARTS

"If I apprehend Sargent rightly, such theory of art as he possesses is founded in observation. Some fifteen years ago, in Gibraltar, at the old Cecil Hotel, I was dining with him. That night, as a very

would place him in measured agreement with Henry James, whose definition of art has been quoted many times: 'Art is a point of view, and a genius a way of looking at things.'"



Courtesy of Grand Central Art Galleries

MRS. AUGUSTUS HEMENWAY

JOHN SINGER SARGENT

LENT BY MRS. HEMENWAY

unusual thing, Sargent talked about painting—talked of his own volition. He suggested his theory of art in a single sentence: 'You see things that way' (pointing slightly to the left) 'and I see them this way' (pointing slightly to the right). He seemed to think that would account for the variation or peculiarity of eye and mind, and with a manner of doing—a personal method—there was little more to art. Such a theory

"A painter who has been looking at human heads for many years sees more than the man who casually looks up to recognize an acquaintance on the street. I do not mean that he sees more 'character'—that is more scholarship or conceit, or pride of purse or firmness of will or shrewdness of thought, but merely that he sees the physical conformation more completely than others do. Every one sooner or later moulds his



Courtesy of Grand Central Art Galleries

LAKE O'HARA

LENT BY FOGG ART MUSEUM

JOHN SINGER SARGENT

own face. It becomes marked or set or shaped in response to continued methods of thinking and acting. When that face comes under the portrait painter's eye, he does not see the scholar, the banker, the senator, the captain of industry; but he does see, perhaps, certain depression of the cheek or lines about the eyes or mouth in contractions of the lips or protrusions of the brow or jaw that appeal to him strongly because they are cast in shadow or thrown up sharply in relief of light. These surface features he paints, perhaps, with more emphasis than they possess in the original because they appeal to him emphatically, and presently the peculiar look that indicates the character of the man appears. What the look may indicate, or what kind of phase of character may be read in or out of the look, the portrait-painter does not know or care.

He paints what he sees and has as little discernment of a character as of a mind. He gives, perhaps, without knowing their meaning, certain protrusions and recessions of the surface before him and lets the result tell what it may. In the production of the portrait accurate observation is more than half the battle. If a painter sees and knows his subject thoroughly, he will have little trouble in telling what he sees and knows; and to say of Sargent that he observes rightly and records truly is to state the case in a sentence."

On the other hand, Royal Cortissoz, in his essay on Sargent in that delightful book of essays, "Art and Common Sense," likewise a Scribner publication, says: "In the light of the long procession of portraits which he has put to his credit, it seems to me that if there is a living painter in whose interpre-



MRS. HENRY WHITE—née Margaret Stuyvesant Rutherford

JOHN SINGER SARGENT

LENT BY HON. HENRY WHITE



PORTRAIT OF MRS. EDWARD L. DAVIS AND HER SON JOHN SINGER SARGENT

LENT BY MR. LIVINGSTON DAVIS

tations of character confidence can be placed, it is Sargent. His range is apparently unlimited. He has painted *Carmen-cita* in all the pomp and insolence of her mundane beauty; and not only in the 'Miss Beatrice Goelet' but in the 'Hon. Laura Lister,' the 'Homer Saint-Gaudens,' the 'Master Goodrich,' and 'The Boit Children,' he has treated adolescence with the most searching understanding. He has painted men and women in their prime and in their old age, and in whatever walk of life he has found them, he has apprehended them with the 'seeing eye' that is half the battle. Actors, actresses, lawyers, architects, soldiers, painters, statesmen, poets, noblemen, commoners, men of affairs, and nobodies—all these has he painted and painted well; and, besides, he has portrayed the woman of fashion, in her infinite variety, with incomparable elegance and penetration."

Referring to the historic exhibition of Sargent's work that was held in Boston some years ago, Mr. Cortisoz said: "I remember with what human interest the hall seemed filled. It was as though one were witnessing a great levee or other ceremonial, crowded with beautiful and distinguished personalities, and murmurous with living voices. Nowhere in that assemblage did the note seem forced."

This was equally true of the exhibition in the Grand Central Galleries, and this it was, it may well be believed, that recalled visitors to this exhibition again and again. The private view was attended, it is reported, by approximately eight thousand persons, and though subsequently an admission fee of one dollar was charged, at no time was the gallery other than thronged. Such is the appeal of art and personality. To be sure, the busses on Fifth Avenue bore a notice announcing the exhibition, and refreshing were these signs to the eyes of those who longed for art of this sort to not only receive its due of praise and appreciation but to be known to the people. The Sargent exhibition at the Grand Central Galleries was talked about and discussed (knowingly and otherwise) at dinner tables, in clubs, in the schools, on the streets. For once an exhibition of art became in the great metropolis of New York a stirring event, not by clever advertising, not through the usual means of catching public attention

and inducing attendance, but through the sheer merit of the art itself which was displayed.

It has been said that there is not one but two Sargents—the one who paints portraits, the other who does great mural decorations. If one's eyes were to be trusted, this exhibition plainly showed that there were not two but three Sargents, for here were not merely portraits but paintings in water color and in oil of the outdoor world, quite different in character and style from the same master's works in portraiture. Another great portrait painter, when chided one day with not painting landscapes, replied that she could not draw well enough, and it is told of Sargent that after having worked for a time unsuccessfully on a subject including a ship in the process of building, he threw down his brushes in disgust, declaring that he could "only paint people."

But for sheer sport Mr. Sargent has painted landscapes and outdoor subjects, and occasionally in these he has attained a great height, as, for example, his camp picture, "Camp Fire," lent by Mr. Thomas A. Fox, which was shown a year or two ago at the annual exhibition of the Pennsylvania Academy of the Fine Arts; also his "Lake O'Hara," done on an expedition to the Far West and lent by the Fogg Art Museum. In quite a different vein are his "Venetian Interior," "The Venetian Beadstringers," and "A Street in Venice," all of which are more or less permeated by the Italian style, a style of quiet elegance and reticent hiding of technical skill.

And besides these, more akin to the landscapes and outdoor pictures, were eleven water colors, ten of which were lent by the Worcester Art Museum—again playtime works—of keenest interest to his painter colleagues but less well received or comprehended by the general public, works which company well with water colors by Winslow Homer, but which are perhaps a little too insistently vigorous to make good companions, for the emphasis is on things rather than effects. Again Mr. Sargent has painted what he has seen, but without regard to the personal equation.

Those who had the privilege of seeing this great exhibition in New York must not regard it as in any wise complete or as giving more than an intimation of the power



Courtesy of Grand Central Art Galleries

PORTRAIT OF MR. AND MRS. I. N. PHELPS STOKES

BY

JOHN SINGER SARGENT

LENT BY MR. PHELPS STOKES



Courtesy of Grand Central Art Galleries

PORTRAIT OF EX-PRESIDENT CHARLES W. ELIOT

BY

JOHN SINGER SARGENT

LENT BY HARVARD UNIVERSITY

of the painter, for of necessity much was left out. The French own his "Carmen-cita," the Tate Gallery has his "Carnation, Lily, Lily, Rose," the Boit Children are in the Boston Museum; Mr. Marquand is in the Metropolitan Museum; his Roosevelt portrait is in the White House at Washington; his Coventry Patmore is in the National Portrait Gallery, London, and, wonder of wonders, his Wertheimer group is now in the National Gallery in that city; his "Four Doctors" are at Johns Hopkins; his portrait of Miss Cary Thomas is at Bryn Mawr, besides which many of his works are in private ownership in Great Britain, and among these are some of his noblest accomplishments. For instance, his portrait of Lord Ribblesdale; his delightful group of "Lady Elcho, Mrs. Tennant and Mrs. Adeane;" another large group, "The Misses Hunter," besides "Beatrice Goelet" and "The Honorable Laura Lister," previously mentioned.

When it comes to the matter of Sargent's style, to what it is makes his pictures what they are, we prefer to leave the discussion to those who have made a special study of technicalities. That he paints with a free brush, a broad stroke, suavity and grace all will admit, and that he regards all the amenities of composition those who have eyes to see must know. What he derives in the way of descent from Velasquez, from Van Dyck, from Raeburn and Reynolds those who have the leisure may ascertain for themselves. What concerns us most is that, inheriting from all of these he is essentially himself—a great artist. Art has always been Mr. Sargent's chief interest and delight.¹ He has not held to it as a task but he has found in it absorbing satisfaction. That he has always succeeded to his satisfaction no one with common sense will believe, for as soon as this height is attained the game is no longer worth the candle. It is in the overcoming of difficulties, the ever-elusive hope of outstripping oneself, that those who Heaven has endowed with genius find the lure for work.

It is because Mr. Sargent has loved his art that he has held in a measure aloof from the world of society, and because he

has expressed himself so adequately through the medium of his art has not made use of words. But to quote again from Mr. Cortisoz: "Fortunate is the generation that is privileged to be painted by him and fortunate are we in America to be able to claim so many of his superb works."

In connection with the foregoing account of the retrospective exhibition of paintings by Mr. Sargent it may be interesting to have some account of the Grand Central Art Galleries, under whose auspices this exhibition was set forth.

These galleries, which are on the topmost floor of the Grand Central Railroad Station in New York, are conducted by the Painters and Sculptors Association, a non-profit-bearing organization established a little over a year ago solely to further interest in American art and to increase the sales of the work of living American painters and sculptors. It consists of contributing artist and subscribing lay members, numbering about one hundred and fifty each. The membership is not local and therefore brings together patrons, painters and sculptors from different parts of the country. Thus it becomes a clearing house and not merely a local place of sales.

According to the plan of the organization, which was originated by the President, Walter L. Clark, each of the lay members has pledged an annual subscription of six hundred dollars for three years, thus providing for that period a subsidy. Each of the artist members presents to the association, as his membership fee, one of his works a year, for three years, this period having been agreed upon as a proper duration to test the practicability of the plan. At the end of the year each of the lay members has the privilege of receiving one of the works of the artist members. In the first eleven months that the Galleries were operated they were visited by over 110,000 people. Delano and Aldrich, architects of New York, have designed and planned the Galleries, which number at present fourteen. Except on special occasions such as that of the Sargent exhibition, all of these galleries are open free to the public. They are all

¹It is not generally known that Mr. Sargent is also extremely fond of music and studied it under distinguished masters in his youth.



Courtesy of Grand Central Art Galleries

THE SULPHUR MATCH

BY

JOHN SINGER SARGENT

LENT BY MR. LOUIS CURTIS

well lighted, charming in their decoration, perfectly appointed, and set a standard for beauty in installation.

The Association is under the direction of seven men who are nationally known as business executives and who contribute their time and experience without remuneration. They are: John G. Agar, Walter L.

Clark, William A. Delano, Irving T. Bush, Robert W. de Forest, Walter S. Gifford and Frank G. Logan.

Mr. Sargent is both a painter and a lay member, contributing his six hundred dollars and also one painting a year. Daniel Chester French is likewise classified both as a lay and a professional member.

HENRY BACON

1856-1924

HENRY BACON, the designer of the Lincoln Memorial at Washington and of many buildings in other parts of the country of lesser note, as well as numerous smaller monumental designs, died in New York on the 16th of February, and our country lost one of its noblest, most gifted sons—a great architect. So brief was his illness, so abundantly did he seem endowed with life, physical strength, enduring vigor, that his death came as a great shock not only to his friends but to the country at large, who had come to look to him invariably for works of superlative merit. He is one of those who has materially enriched our country and contemporary life by adding to it beauty in imperishable material. He was a man of extraordinary taste, that rarest of rare gifts, and whatever he did, whether it was a great monument or the pedestal for a statue, possessed great refinement, amazing perfection of proportions, appropriateness in design.

Mr. Bacon came of Massachusetts stock, but was born in Illinois and grew up as a boy in Wilmington, N. C., where his father, a civil engineer, was in charge of the Cape Fear River and harbor improvements. He had one year at the University of Illinois and then entered the office of a firm of Boston architects. After three years he went to New York in the office of McKim, Mead and White. In 1889 he won the Rotch travelling scholarship, which enabled him to have two years' study in Europe, most of which he spent in Italy and Greece. Returning to the United States in 1891, he reentered the office of McKim, Mead and White, but left there in 1897 to form a partnership with Mr. Brite. This was

dissolved in 1903, since when Mr. Bacon practiced alone.

Among the buildings which he designed are the Paterson Public Library, Paterson, N. J.; the Eclectic Society Building, Middletown, Conn.; Pope Building, Cleveland, Ohio; Naugatuck Railway Station, Naugatuck, Conn.; and the Waterbury General Hospital, Waterbury, Conn., not to mention numerous private homes and other semi-public buildings. Much of his time, however, was spent in designing pedestals, exedras and other settings for sculpture, working in collaboration with Augustus Saint-Gaudens, Daniel Chester French and other well-known sculptors.

Whatever he did was exquisitely done and possessed that calmness of aspect which belongs only to great works of art. He had a simple, direct habit of thought. He was a creative artist, and his standard was perfection. No amount of time or effort spent in producing a desired result or attaining a particular end was ever begrudged by him, and it made no difference what the compensation was or how modest the undertaking, in every case it was done to the best of his ability. He was not one who sought prominence or applause, and he shrank from office. When he received from the hands of the President of the United States, on that memorable occasion last May which took place on the steps of the Lincoln Memorial, the medal of the American Institute of Architects in recognition of his work, the highest honor which any architect could obtain, his speech of acceptance was extremely brief and exceedingly modest, but it was given in a clear, ringing voice, for Henry Bacon was without



HENRY BACON

self-consciousness and he possessed a speaking voice of beautiful quality. He was essentially what is known as a man's man. There was nothing that was effeminate about him; his life and work evidenced the virility of his calling and controverted the supposition that aesthetic quality pertains to weakness and superficiality. It was his love of beauty, his grasp of art, his recognition of the need of fine expression in material things which made him so great an artist, so good a citizen. He was also public spirited, and as a member of the National Commission of Fine Arts and the Art Commission of New York rendered valuable service.

The place he held in the esteem of his colleagues is witnessed by the following beautiful tributes. The New York chapter of the American Institute of Architects recorded his death as follows:

"As we realize that the friendly voice of Henry Bacon is forever stilled, there come to us reflections of profound significance.

We recall first how that voice was never raised except in the ways of kindness, never expressed any other humor than that which has no sting. We think of the deep, essential sweetness that radiated from the good man. And as affection moves us it is mingled with reverence at the thought of his pervasive modesty, the absence in him of any exploitation of himself, of his utter singleness of purpose and his sincerity.

"True, devoted student of that great art of Greece that he so deeply loved, he came to know it as only the lover can know. Unflinching in his fidelity, his long striving was not for what so many seek—bigness and loud acclaim and the driving bustle of the market place, but ever to capture and make to live again the exquisiteness of the most perfect monument of man's past. Let us all now be glad that the fine crown of his career was bestowed upon him by his own brethren, as they charged him with the task of serving his country by commemorating its great hero.

"We may hold what views we like about the forms of our art; we can have but one as to the nobility of him who is gone away from us and of whom we shall with pride tell our sons. Grief is with us, and sympathy for the afflicted, but above the grief is thankfulness for what he was."

To this the President of the American Institute of Architects, Mr. William Baker Faville, added:

"Through the death of Henry Bacon the nation sustains a deep aesthetic loss and our profession is bereft of one of its luminaries. The Lincoln Memorial in Washington, of which he was the architect, reveals in its beauty his architectural mastery and his integrity of spirit, and it now becomes a lasting and glorious memorial to the worthiness of his character. The National Organization joins the New York Chapter in its bereavement over this irreparable loss."

The Lincoln Memorial is indeed a lasting monument to Henry Bacon's genius and character. While a building of vast size, its perfection of detail, the perfect proportioning of its parts, the exquisite refinement of its embellishments make it of superlative merit as a work of art, completely satisfying to those who are sensitive to such impressions—a work which like the great buildings of Greece in the golden era still stir the emotions and satisfy the yearnings of those capable of comprehension. As an editorial writer of the *New York Tribune* recently said:

"When a great artist dies he takes from us the embodiment of an idea. He is the representative of a principle, a style, an individualized vision of beauty. Such a type was Henry Bacon. As a man he was modesty itself, gentle, generous, all sunny kindness to his friends. As an artist he stood for the severity of the Greeks and figured in his profession as the most consummate exemplar of the grand style we have ever had. This fact, which is confirmed by a large number of buildings designed by him, is made most triumphantly manifest in the Lincoln Memorial at Washington. Bacon's genius reached its culminating point in that famous temple. There he exposed in its noblest estate his idea, his style, his vision of beauty. It is a fine thing when we can thus conceive of an artist's character, for it means recognition of something constructive, something durably fertilizing that

he has brought into the world. Beauty is a living force. It does more than please the eye. It stimulates the brain, it warms the heart and brings the better self of mankind into action. The tribute that we pay to certain of the architects of America is a tribute of gratitude to men who left American art better than they found it. . . . Henry Bacon dedicated himself to the majestic inspiration of the antique. With unique power he truly revived the large utterance of the early gods. He used it with much more than the authoritative skill of a craftsman mastering a technical instrument. It was for him the means whereby he instinctively expressed an inner spiritual purpose. Greek simplicity, Greek order, Greek beauty and grandeur were to him as the air he breathed. He dealt in these things with a fervor and a rectitude giving to his art a kind of moral weight. Art was with him, in fact, character in action. There was something enkindling about his devotion to the Lincoln Memorial. To those who knew him and observed him during the years of its erection nothing was more beautifully apparent than his absorption in what might be called the idealistic elements of his task. It was his privilege to commemorate Abraham Lincoln, and it was that, not merely the fulfillment of an architectural obligation, that engaged his very soul. Bacon was every inch a man, ardent upon political honesty, steadfast and invincibly square in all the relations of life, impeccable in the performance of duty, clean and sweet and strong, a friend whose death brings inexpressible sorrow to those who loved him. All these rich traits were poured as in a golden flood into the work that he did as an architect. The only comfort that we have in bidding him farewell is that he leaves behind him a shining and a deathless mark."

At the burial service which was held in St. George's Church, February 19, the Rev. Karl Reiland said:

"In that great building in the City of London, St. Paul's Cathedral, on the banks of the Thames, is an inscription in the Latin language which reads: 'Si monumentum requiris—circumspice,' which means: 'If you are searching for a monument, look around you.' In our own land on the banks of the Potomac is another

great structure and some time someone may say: 'If for Henry Bacon you seek a monument—behold that building.'

"That is a large and conspicuous memorial, but it so happens that very near the state of completion in this building in which you are now sitting, and within your view, there is a simple memorial about to be completed which is not only of the genius but is also of the generosity of Henry Bacon—the Memorial Baptismal Font, the figure of which is now being finished by the sculptor.

"The Lincoln Memorial will stand as a shrine to Abraham Lincoln's memory. May I say also that it will henceforth stand as a symbol of Henry Bacon's soul. Its dignity, its majesty and its beauty make one of his friends, perhaps all of them, think of that rectitude, of that strength, of that honor and sincerity which richly endowed his nature. It might be difficult to find one more enthusiastic for the fortunate and more sympathetic for the distressed. There was in him that happy flexibility and

grace of personality which is made up of courtesy, simplicity and humility; and as he went in and out among his fellow-men, he was like 'the shadow of a great rock in a weary land.' He distorted no large task by exaggeration nor disparaged a small one by neglect. There was in his nature no false ring, there was no withering disappointment. In the city of Washington, it is true, he built that great temple, yet it was made with hands and will endure through the ages; but Henry Bacon built another temple of human worth, a building not made with hands—eternal in the heavens; it is the temple of the heart and of the life.

"He was eminently one of those who maintain the fabric of the world and in whose handiwork is their prayer. We surrender him to the everlasting arms of mercy from which no soul can possibly fall; we surrender him to that bourne from which no traveller returns, but we will not surrender him from the harbour of our hearts where he shall live in the unfailing love and abiding memory of his fellow-men."



SPRING CANADIAN ROCKIES

BELMORE BROWN

INCLUDED IN THE AMERICAN SECTION, BIENNIAL EXHIBITION, VENICE



IN THE STUDIO

R. SLOAN BREDIN

THE VENETIAN EXHIBITION

WHEN the great International Exhibition of Modern Paintings opens in Venice this month there will be included in the representation a collection of seventy-five paintings by well-known American artists. This collection, as has already been announced, was assembled by the American Federation of Arts on the invitation of the Municipality of Venice through the cooperation of the State Department and His Ex-

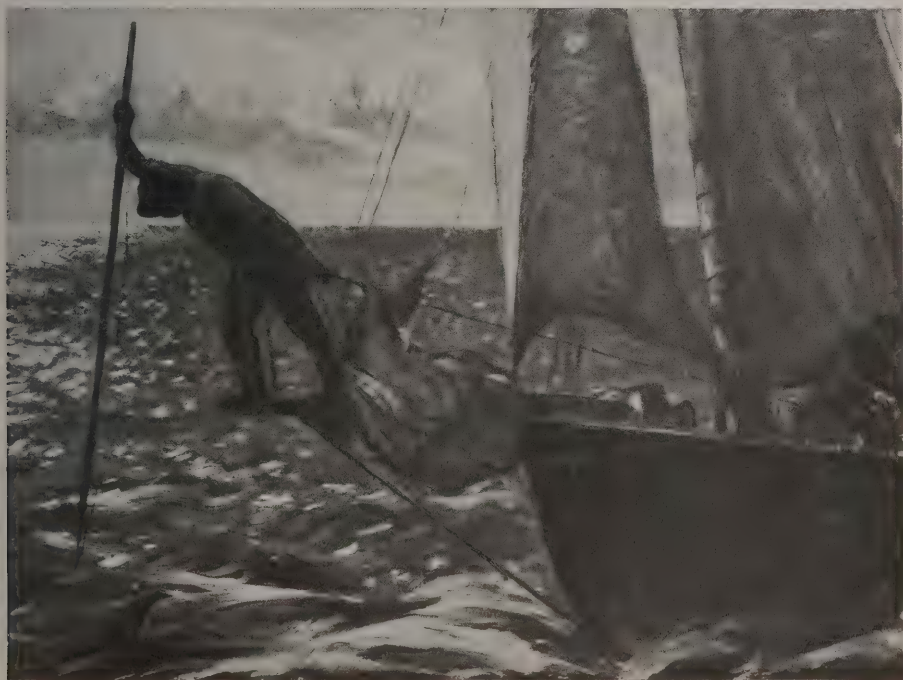
cellency the Italian Ambassador. At the request of the State Department the United States Shipping Board forwarded these paintings to Italy free of charge, and the cost of collecting, packing, etc., was met by public spirited art patrons who realized the importance of the United States taking its place among European nations in this notable biennial exhibition.

The matter of collection was placed in the



THE CATTLE BUYER

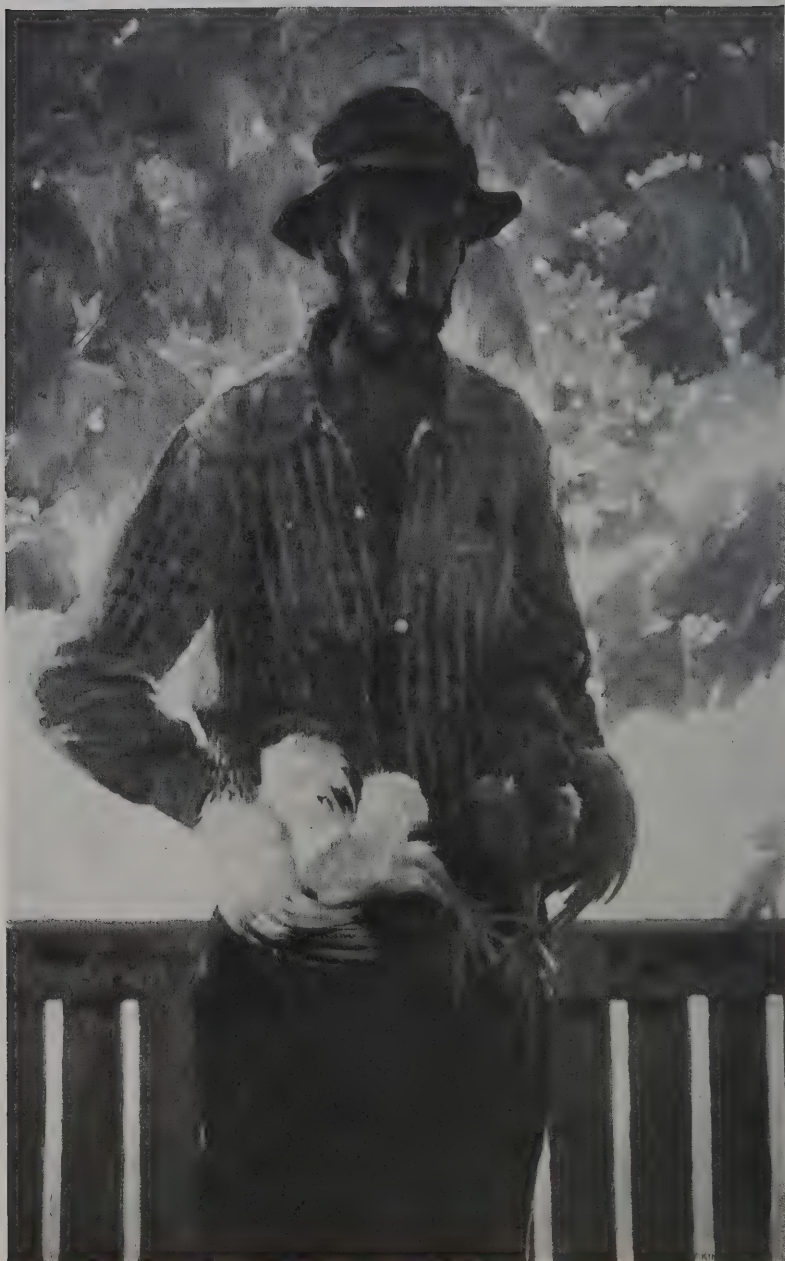
HERBERT DUNTON



THE SWORD FISHERMAN

GIFFORD BEAL

LENT BY PHILLIPS MEMORIAL GALLERY



Courtesy of Grand Central Art Galleries

THE CHICKEN SELLER OR MARKET DAY IN THE MOUNTAINS

BY

JAMES R. HOPKINS



THE SISTERS

EDMUND C. TARBELL

hands of a special committee, two of whom were named by the directors of the Venetian Exhibition and three appointed by the President of the American Federation of Arts. They were John W. Beatty, Director Emeritus, Department of Fine Arts, Carnegie Institute, Pittsburgh; C. Powell Minnigerode, Director of the Corcoran Gallery, Washington; Irwin Laughlin, member of the Diplomatic Corps of the United States; Charles Moore, Chairman of the

National Commission of Fine Arts; and Leila Mechlin, Secretary of the American Federation of Arts. The committee determined to limit the collection to the work of living artists for these reasons: the exhibition in Venice is essentially a contemporaneous showing and it is recurrent; those abroad are most interested today not in what American painters have produced in the past but what they are producing today, and it is to be hoped that from now on American



BOOTH TARKINGTON

WAYMAN ADAMS



ON THE TERRACE

CECILIA BEAUX

painters will regularly have a place in this most notable of International Exhibitions.

It was a fortunate circumstance that at the time the exhibition was assembled the Corcoran Gallery's Biennial Exhibition of Contemporary American Paintings was in progress, for this gave the committee opportunity for choice in a wide field and gave

greatest convenience in the matter of packing and forwarding, the Corcoran Gallery lending to the full measure its aid. No picture was included in this exhibition which had not already passed one or more distinguished artist juries. Furthermore, effort was made to secure not only wide representation—that is, to show as far as



THE WAKE OF THE FERRY

JOHN SLOAN



THE ROAD ROLLER

ROCKWELL KENT

BOTH OF THESE PAINTINGS WERE LENT BY PHILLIPS MEMORIAL GALLERY



PORTRAIT OF THE ARTIST

ROBERT PHILIPP

possible all of the tendencies of American painting today—but also to emphasize such tendencies as are peculiarly nationalistic. Therefore, not only technique but subjective interest was taken under consideration. Believing that the complete list will be of general interest, it is given in full herewith. From this list and from the accompanying photographs a general idea of the character of the exhibit may be obtained. The majority of the pictures were lent by the artists,

but special indebtedness for loans should be acknowledged to the Phillips Memorial Gallery which contributed no less than eight from its notable collection, and the National Gallery of Art which lent three important works.

Finally acknowledgment should be made, and is made, with a great sense of indebtedness to those in charge of the Venetian Exhibition and to His Excellency, the Italian Ambassador, for great courtesy, promptness and most helpful cooperation, without which

the American representation would have been impossible.

It is hoped that all of our readers and members who visit Italy this summer will take occasion to see the great International

Exhibition at Venice so beautifully set forth in the several pavilions in the Public Gardens, and when possible will let us have their impression of the exhibition as a whole and of the American section in particular.

THE LIST

LANDSCAPE PAINTERS

<i>Artist</i>	<i>Title</i>
Berninghaus, Oscar E.	Haytime—Taos
Browne, Belmore	Spring in the Canadian Rockies
Davis, Charles H.	The Hillside
Eaton, Charles Warren	The Whispering Pines
Foster, Ben	Birch-clad Hills
	(National Gallery of Art)
Garber, Daniel	Sun in Summer
Hassam, Childe	Spring—The Dogwood Tree
Higgins, Victor	Taos Mountain
Lawson, Ernest	Old Willows
	(Phillips Memorial Gallery)
Little, Philip	Spruce Woods
Mayer, Bela	Winter
Many, Alexis	Bridal Veil Falls—Yosemite Valley
Metcalf, Willard L.	Group of Birches
	(National Gallery of Art)
Murphy, H. Dudley	Porto Rican Bridge
Nunamaker, K. R.	Spring
Ochtman, Leonard	Big Warrior
Redfield, Edward W.	The Island
	(National Gallery of Art)
Reiffel, Charles	Arcady
Ryder, Chauncey F.	The Old Mill at Francestown
Schofield, W. Elmer	Morning on the Coast
Snell, Henry B.	The Big Rock
Sotter, George W.	Autumn Night
Symons, Gardner	Early Snowfall
Williams, Frederick Ballard	In the Fair Land of Arcady

FIGURE PAINTERS

Addams, Clifford	Tranquillity
Baker, Burtis	Interior with Figure
Blumenschein, Ernest L.	Superstition
Bredin, R. Sloan	In the Studio
Couse, E. Irving	The Chant
Dunton, W. Herbert	The Cattle Buyer
Friesseke, Frederick Carl	Autumn
Genth, Lillian	The Friends
Hale, Lillian Westcott	Nancy and the Map of Europe
Hopkins, James R.	Market Day in the Mountains
Hopkinson, Charles	The Verandah Door
Miller, Richard E.	The Mirror
Spencer, Robert	The Auction
	(Phillips Memorial Gallery)
Troccoli, Giovanni B.	Lady with a Tray
Trotta, Giuseppe	Girl with White Collar
Turner, Helen	The Blonde
Ufer, Walter	Luncheon at Lone Locust
Vonnoh, Robert	Leah
Hale, Philip L.	Hollyhocks

PORTRAIT PAINTERS

Adams, Wayman	Booth Tarkington
Beaux, Cecilia	On the Terrace
Betts, Louis	Yvonne, Daughter of Mr. and Mrs. Guy Pene du Bois
Emmet, Lydia Field	Olivia (<i>Lent by Mrs. Anson Phelps Stokes</i>)
McLane, M. Jean	Portrait of a Girl
Philipp, Robert	Portrait of the Artist
Tack, Augustus Vincent	Portrait of the Hon. Elihu Root (<i>Phillips Memorial Gallery</i>)
Tarbell, Edmund C.	The Sisters (<i>Lent by Mrs. E. C. Tarbell</i>)
Volk, Douglas	Portrait of John Cotton Dana (<i>Lent by the Newark Public Library</i>)

STILL LIFE

Anderson, Ruth A.	Wedgewood and Flowers
Breckenridge, Hugh H.	The Pirate's Chest
Carlsen, Dines	The Old Brazier
Mason, Mary Townsend	Della Robbia (<i>Lent by Mrs. Charles Carver</i>)
Meeser, Lillian B.	Still Life

MARINES

Beal, Gifford	Sword Fishermen (<i>Phillips Memorial Art Gallery</i>)
Carlsen, Emil	The Caribbean
Ennis, George Pearse	Incoming Fleet
Hibbard, Aldro T.	Northeaster
Ritschel, William	Glorious Pacific
Waugh, Frederick J.	Tropical Rain
Curran, Charles C.	After the Storm
Davies, Arthur B.	Springtime of Delight (<i>Phillips Memorial Gallery</i>)

MISCELLANEOUS

Hennings, E. Martin	Passing By
Higgins, Eugene	Driven Out
Howell, Felicie Waldo	Chestnut Street, Salem, Mass.
Johansen, John C.	America Building Ships for War
Kent, Rockwell	The Road Roller (<i>Phillips Memorial Gallery</i>)
Kroll, Leon	In the Hills
Prendergast, Maurice B.	Ponte Della Paglia, Venice (<i>Phillips Memorial Gallery</i>)
Sloan, John	The Ferry (<i>Phillips Memorial Gallery</i>)
Stevens, W. Lester	Rockport Quarry
Walker, Horatio	Horses at the Trough

NOTE.—This list may seem to some not sufficiently comprehensive, but the invitation from the Directors of the Exposition at Venice asked for only eighty paintings. The present collection comprises seventy-five. Several artists whose works were invited were unable to send because for these particular works they had made previous arrangements. It is hoped that before 1926 the United States may have its own Pavilion and that a more adequate showing may be made.

A. F. A. NEWS

WHAT WE HEAR ABOUT OUR TRAVELING
EXHIBITIONS

A DELIGHTFUL innovation was planned by the Brooks Memorial Art Gallery in Memphis while the exhibition of "Flowers and Gardens" was on view in the Gallery during February. A quartette of well-known musicians gave the "Persian Garden"—a song cycle which had not been heard in Memphis for many years. The local Garden Club cooperated with the Gallery in arranging the entertainment, which was a great success, and brought together lovers of gardens, lovers of paintings, and lovers of music. The Brooks Memorial Art Gallery has had a series of eight or nine traveling exhibitions from the American Federation of Arts during the present season.

To Fort Worth, Texas, for fourteen years, we have sent a representative collection of oil paintings for display in January. This year the Director, Mrs. Charles Scheuber, wrote as follows:

"The exhibition opened with a private view on January 8 for the members of the Art Association and their friends. The artists of the city give Gallery talks on the collection each afternoon. We were swamped with children. They came in great crowds. We did our best to have each one of them take away something from the exhibition."

Prizes to students of the schools for the best estimate of the exhibition, or for a single picture, were offered. Over two thousand papers on the pictures were submitted by the children before the exhibition closed.

The Art Committee of the Columbia, S. C., Art Association asked for our assistance in securing a good exhibition for February and we gladly sent to them the Thirty-five Paintings by Members of the Louis Comfort Tiffany Foundation. The exhibition opened with a reception which was well attended, and "the guests recognized the charm and beauty of the exhibit." The publicity was very well handled, and an article about the Tiffany Foundation was printed in the daily paper. This was the most important exhibition yet given by the Art Association, which is making a great effort to create a

real interest in art. The exhibition was held in the Council Chamber in the City Hall.

Acknowledging two collections of water colors which were sent to the Art Gallery at Toronto, the Director wrote "all is 'set' for the opening this evening. The Gallery looks very well indeed, and I am grateful to the American Federation of Arts." The Rotary Collections consisted of paintings selected from the combined exhibition of the American Water Color Society and the New York Water Color Club, and pictures by members of the Providence Water Color Club. This latter exhibition was shown at the School of Applied Arts at Rochester before it went to Toronto, and the Director there was very favorably impressed by the collection, commenting on the excellent quality of the work.

A recent engagement for the Collection of Old Laces, assembled by the Needle and Bobbin Club of New York for the Federation, was at Providence, R. I. A special talk on laces was given in the Gallery of the Rhode Island School of Design, and arrangements were made with the merchants of Providence, through the Chamber of Commerce, so that their buyers and saleswomen who handle lace could visit the exhibition. The collection went on from Providence to the Hackley Gallery of Art at Muskegon, Michigan. It was shown there simultaneously with painted flower panels by Felicie Waldo Howell, the combined showing proving very effective.

At Amherst College was shown the George Elmer Browne Exhibition, in connection with which the following comment was made:

"The exhibition has been a rather unexpected success here. It has been made the subject of an afternoon meeting by the Art Section of the Women's Club of Amherst; has been made the subject of an exercise of at least two sections of English classes; has been given special attention by the students of Landscape Gardening; and in other ways has come in for direct use. We feel so much gratified at the result that we hope to handle at least one of your exhibits each year."

Easton, Pennsylvania, made excellent use of our Textile Exhibition when it was shown under the auspices of the Easton School District. The children from grades

seven and eight were required to go, and were given a list of questions to answer which were intended to bring out the artistic quality of the exhibit. The eighth grades, after visiting the exhibition, made a trip to the textile mills in Easton, and then wrote essays chiefly about the Silk Industry, which they themselves bound and illustrated with original designs.

Sales from the Wood-Block Print Exhibition indicate that this is one of the most popular exhibits on circuit. It has been as far west as Seattle. The University of Oregon was the next place where it was shown, and from there it went to the Emmerich Manual Training High School at Indianapolis. Here the clubs, schools and various groups were invited to visit the exhibit. "The Green Cove" by Pedro J. Lemos, was one of the most popular wood-block prints, and duplicates were ordered in Seattle and Eugene.

Numerous sales have also been made from the large Handicraft Exhibition which was recently shown at the Louisville Art Association in Kentucky and is now at Kansas City, Missouri.

One hundred and fifty-four prints were sold while the exhibition, "Prints for the Home," was on view during February at the North Carolina College for Women, Greensboro, N. C. Two of the most popular subjects were "Harp of the Winds" by Homer Martin and "Age of Innocence" by Reynolds. Eleven copies of the former print and fifteen of the latter were sold. The selections included many well-known subjects such as Whistler's "Mother," "Home of the Heron" by Inness, Sully's "Boy with a Torn Hat," and a Corot Landscape.

The University of California at Berkeley, will begin making use of our Traveling Exhibitions by having the "Paintings by California Artists" next September. This has been made possible through the interest of an art patron in San Francisco. It is hoped at the university that a sufficient amount will be included in the current budget to bring at least four of our Traveling Exhibitions, of the major type, regularly to the Department of Art every year.

The following organizations have become Chapters of the American Federation of Arts within the last three months: Palos Verdes Art Jury, Redondo Beach, Calif.;

Community Arts Asso. of Santa Barbara, Calif.; Yale School of the Fine Arts, Yale Univ., New Haven, Conn.; Galesburg Art League, Galesburg, Ill.; Berea Chapter of A. F. A., Berea, Ky.; Attleboro Chapter, A. F. A., Attleboro, Mass.; Michigan Art Institute, Detroit, Mich.; Eastman Memorial Foundation, Laurel, Miss.; Coterie Art Study Club, Marks, Miss.; Department of Art, Kansas City Athenaeum, Kansas City, Mo.; Tarkio Sorosis, Tarkio, Mo.; The Mentor Club, Ravenna, Nebr.; Millville Arts and Crafts Club, Millville, N. J.; Le Roy History of Art Club, Le Roy, N. Y.; Dept. of Art, Vassar College, Poughkeepsie, N. Y.; Art Dept., Woman's Club of Schenectady, N. Y.; Yonkers Art Association, Yonkers, N. Y.; Art Dept., Fortnightly Club, McAlester, Okla.; Chattanooga Art Association, Chattanooga, Tenn.; Dept. of Architecture, Mass. Inst. of Tech.; Art Dept., Trinity College, Washington, D. C.; Grand Rapids Public Library, Grand Rapids, Mich.

CORRECTION

Through an unaccountable error, the etchings of Germantown reproduced in our March number were accredited to Mr. Frederick Polley, whereas in fact they were by Mr. Herbert Pullinger. How the confusion and error arose we are at a loss to understand. It was undoubtedly one of the times when the Editor nodded. Mr. Frederick Polley, whose home is in Indianapolis, made some time ago an interesting series of sketches of Washington, which seems to be the slender thread of connection which led to the confusion. Mr. Pullinger was born in Philadelphia in 1878, studied at the Pennsylvania Academy under Mr. McCarter and Mr. Anschutz, is a member of the Fellowship of the P. A. F. A., the Philadelphia Sketch Club and the Philadelphia Water Color Club, and has won special distinction as an etcher. In calling our attention to the error he very kindly mentioned that the etchings were admirably reproduced, which was extremely generous under the circumstances and evidenced his chief interest to be in the quality of his work rather than personal credit.

Will those who keep and bind their magazines be kind enough to specially note this correction.

THE EDITOR.

THE AMERICAN MAGAZINE OF ART

AN ILLUSTRATED MONTHLY MAGAZINE

Published by The American Federation of Arts

1741 New York Ave., Washington, D. C.

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LEILA MECHLIN, Editor

1741 New York Ave., Washington, D. C.

SUBSCRIPTION PRICE \$3.00 A YEAR

Postpaid to all places in the United States and its possessions. Canadian postage 25 cents and foreign postage 50 cents extra. It is sent to all members of the American Federation of Arts.

VOL. XV

APRIL, 1924

No. 4

THE COLLECTOR

In a recent issue of the *Bulletin of the Rhode Island School of Design* appeared this editorial on The Collector, which, because of its excellence and universal interest, we are venturing to pass on through our own columns to our readers throughout the country, many of whom are collecting and not a few of whom undoubtedly may be counted among those designated by the writer as the fourth group. May their tribe increase!

"It has been aptly said that all mankind may be divided into two races—those who accumulate, and those who collect. (Ronald Clowes.) The one includes those who follow blindly the instinct to gather objects aimlessly, and the other those who bring together material with order and purpose. The division is, of course, an arbitrary one, but it defines the two extremes. It should be noted that there are many kinds of collectors, some approaching one extreme more than the other. With the accumulation of objects we are not at the moment concerned, although there are many in every community who come into this class, but the true collector at the other end of the scale is indeed worthy of consideration.

He it is who seeks in his collection to illustrate some chapter of the great world of nature, or some phase of art or history.

"This class of collector may be divided into four groups. There is the miser who brings together his collection with system, but hides it for his own enjoyment. He makes no provision for the disposition of his collection at his death, and his relatives divide or dispose of it at will, often without appreciation of the merits of the objects it contains. This is a dangerous type, for many treasures are thus lost or destroyed.

"The second group includes those who acquire a collection purely as a business investment, who look forward to a return of their money and a profit in proportion to their shrewdness as collectors. These people miss much of the joy which comes to the last two groups, for in general they care nothing about the ultimate destination of their treasures.

"The third group is a very laudable one. In it are the collectors who have acquired their treasures through appreciation of their inherent merit, who have enjoyed the chase and the ultimate possession and who are willing to pass on some of this pleasure to others. A good example of this type was Edmond de Goncourt, who in his will said, 'My wish is that my drawings, my prints, my curiosities, my books—in a word these things of art which have been the joy of my life—shall not be consigned to the cold tomb of a museum, and subjected to the stupid glance of the careless passer-by; but I require that they shall all be dispersed under the hammer of the auctioneer, so that the pleasure which the acquiring of each one of them has given me shall be given again, in each case, to some inheritor of my own tastes.' Such collectors furnish the material that passes through our auction rooms and makes it possible for them to live. It should be noted that the museum of today, if it justifies its existence at all, is totally different from what it was in de Goncourt's time, for it is wholly alive to the needs of the day, and long since ceased to be a 'cold storage warehouse of works of art.'

"The fourth and most important group is made up of those who have acquired their treasures with wisdom, always striving to improve their standards. They are people of wide vision, who do not like to have all

their efforts brought to naught in the auction room. They realize that by giving their collections to a museum, and making the gift without condition, the importance of the gift will be properly emphasized. But above all, they have the desire to bring joy to the thousands who yearly visit the museum, and to make accessible beautiful and costly objects which would otherwise be beyond the reach of the public. It is chiefly through this unselfish and broad-minded action that the American museums have been able to accomplish so much."

NOTES

Charles A. Platt, of New York, has been selected by the Board of Regents of the Smithsonian Institution as the architect to design the proposed National Gallery of Art building. The selection of this widely known leader in his profession to make the plans for this structure which is to stand through the ages as a home of art in the national capital has been generally applauded. Mr. Platt designed the Freer Gallery building, donated by the late Charles L. Freer of Detroit, Mich., to house the splendid collection of art works given by him to the nation. He has designed also the gallery which is to be constructed in Wilkes-Barre, Pa.

The preparation of the architect's design for the proposed National Gallery building has been made possible through the contribution of funds by private individuals interested in the project, and accepted by the Smithsonian Institution, which is custodian of the National Gallery of Art—now housed in the Natural History building of the Smithsonian group. The site for the building, which is about 580 feet long by 320 feet wide, has already been set aside by act of Congress, located in that great parkway stretching south of Pennsylvania Avenue from the Capitol to the Washington Monument—the Mall.

It remains now to secure funds for the erection of the building itself. Will a group of wealthy art patrons meet these costs or will Congress appropriate a sufficient sum from the public funds?

Mr. Platt's conception of the proposed National Gallery building so far developed—and it must be said that it is merely a preliminary conception—looks to the erection of a building containing a basement and first and second floors, with the main galleries for the exhibition of paintings on the second floor, where a light from overhead may be obtained.

Undoubtedly Mr. Platt will give consideration to the architecture of other fine buildings now in the Mall, with an idea to harmonizing as far as possible the style of the architecture of the National Gallery. He will bear in mind, primarily, however, the necessity of constructing a National Gallery building which shall present to the people to their best advantage the art treasures donated to the Government in the past and which may be acquired in the future. To this end he will give particular attention to the arrangement of the galleries and to the lighting scheme. Because of the constantly shifting angle of the sunlight during the day, the lighting of picture galleries is a problem of no little difficulty.

In order to acquaint himself with the latest developments in the exhibition of art works in the great cities of Europe and to view again the splendid galleries of Rome, Florence, Paris, London and other foreign cities, Mr. Platt will go to Europe in May and spend two months in study there.

It is the opinion of Mr. Platt that a palatial structure is not essential for the American National Gallery of Art to be erected in Washington. His plans, therefore, will look more nearly to adequately lighted and appointed galleries, and at the same time will endeavor to make the great building architecturally attractive and worthy. Granite will probably be used in the construction of the base and exterior walls, since a granite structure, as Mr. Platt says, may be expected to last "until the Chinese conquer the western hemisphere and capture Washington." Granite has been used in the construction of the Freer Gallery and also in the Natural History building, where the National Gallery is at present housed.

Mr. Platt is wholeheartedly interested in the building of a National Gallery of Art building in Washington, believing that the

capital city of the United States, which belongs to all the people, should possess the greatest art exhibits in the country, and as great as those of any country.

"Americans who collect masterpieces of art and who wish to make disposition of them for the benefit of the whole people will naturally select the National Gallery of Art in the Capital of the Nation," Mr. Platt said during his visit to Washington. He pointed out that the Metropolitan Museum in New York and the Art Institute in Chicago, for example, could be expected to draw their exhibits principally, and perhaps entirely, from the residents of New York and Illinois only. On the other hand, the Washington gallery, as it already has done, may be expected to draw from the entire nation.

The collections of the National Gallery of Art today are valued at \$5,000,000. But bequests and gifts to the gallery have come practically to a standstill because there is no adequate place at hand for further objects of art. It is essential, therefore, that a beginning on the new gallery building be made at the earliest possible date.

A PRINCELY
GIFT—THE
MORGAN
LIBRARY

One of the most beautiful buildings in New York, perhaps in this country, is the Morgan Library on 37th Street, New York City, which, with its priceless contents, has lately been given to the public by the son of the founder, the late J. Pierpont Morgan. This building was designed by Charles F. McKim.

"For many years," as a writer in *The Outlook* tells us, "the elder Morgan searched out and gained for his library thousands of unique books and forgotten manuscripts that had not yet found their way into public museums abroad—books of the Renaissance, rare first editions, Babylonian tablets, manuscripts of notable authors from Kipling's 'Brushwood Boy' to priceless Coptic hand-written books, gems of ancient book-makers' art, letters written by interesting people in interesting times, letters of George Washington, and even one of Lord Cornwallis to Washington preceding the surrender at Yorktown—in all a most amazing collection, broad in scope, and collected and

arranged in scholarly fashion, and now placed at the service of students and real book-lovers for reference and study . . .

"The trustees in whose charge the library and its endowment have been given have a wide latitude as to its use. They may, if they wish, establish an art gallery. They may arrange for lectures and exhibitions and the use of the collections for educational purposes. And, while the library is to be free, it is to be used for reference only. The books, quite properly, are not to be taken outside. Provision is made for suitable protective restrictions. Finally, the endowment will permit the use of a considerable sum for further purchases. It is estimated that the present value of the collections is about \$10,000,000." This is indeed a princely gift.

ART IN CHICAGO

In connection with the exhibition of paintings by Chicago artists held at the Art Institute during February, a contest was held among the students in the public schools of the city. Under the plan, which was sponsored by the Board of Education and the Municipal Art Society of Chicago, the school children were asked to visit the galleries of the Institute and write about the works of Chicago artists, then explain in five hundred words or less what they most admired and why. The manuscripts were submitted to a jury, which chose the one that in their opinion possessed the greatest merit. The school to which the winning student belonged was then awarded a fine painting.

The Art Institute has recently received a gift of \$50,000 from Mr. and Mrs. Charles H. Worcester, the income from which is to be applied to the installation and maintenance of the Children's Room. This room, a "Museum-in-little" for children, is now being installed in a gallery on the first floor of the Art Institute and is soon to be opened. Through this means the child who wants to know how, when, and why about everything will have many of his questions answered, for among many other objects designed to amuse and instruct children, there will be cases showing progressive stages in several arts. Some of the things which will be made clear through this Children's Room will be the processes of wood and ivory carving, the

making of cloisonne, and the various stages of a water color painting. Pictures and statues of special interest to young children, also to those of high school age, are being installed.

The Burnham Library of the Art Institute has lost one of its most valued governing members, and the city of Chicago one of its most noted architects, in the death of Mr. Pierce Anderson, of the architectural firm of Graham, Anderson, Probst and White. The Burnham Library was founded by Daniel H. Burnham, the father of the "Chicago Beautiful Plan," and Mr. Anderson, since the death of Mr. Burnham in 1912, had taken an active interest in its growth. Mr. Anderson was one of Mr. Burnham's favorite pupils, and together they visited many countries to study the various schools of architecture. On Mr. Burnham's death Mr. Anderson succeeded him as a member of the National Commission of Fine Arts.

The movement for the purchase of a full-length, life-size portrait of George Washington by Gilbert Stuart, to be placed in the permanent collection of the Art Institute, has been greatly strengthened through the addition of such tremendous forces as the newspapers of Chicago and the public school children of the city. Mayor Dever set aside a day during the past month for the public school children to bring their pennies, that the children might participate in the acquisition of this great historical painting. The *Herald-Examiner*, *Chicago Tribune*, and the *Chicago Evening Post* were whole-heartedly behind the movement, and each has contributed the sum of one thousand dollars to the fund and is giving it wide publicity. The painting is at present the property of the Ehrlich Galleries of New York and is valued at \$125,000, but a price of \$75,000 has been quoted to the Art Institute, and it is believed this sum can be raised. Mr. Paul Schulze, one of the leading collectors of art in Chicago, warmly supports the movement to acquire the Washington portrait for the Art Institute, and in a letter to Mayor Dever has offered five paintings by prominent Americans to the five public schools contributing the largest amounts of money to the fund.

The Morgan Park High School, Chicago, is the proud possessor of a painting from the current exhibition of the artists of Chicago

and vicinity which closed on March 11. The painting was awarded for the prize essay written by Miss Isabell Weed, a junior in the school, whose article was chosen from thousands submitted by students from the schools of Chicago who visited the exhibition at the Institute and wrote their impressions of it. The articles were submitted to the Municipal Art League, which offered the painting as a first prize and an etching from the exhibition of the Chicago Society of Etchers as a second prize.

Miss Weed's essay was chosen by the jury, which consisted of Miss Lena M. McCauley, art editor of the *Chicago Evening Post*; Rudolphe Ingerle, artist, and Charles Fabens Kelley, assistant to the director of the Art Institute, because it showed not only appreciation but critical and analytical ability.

The oldest governing member of the Art Institute is Mr. Charles F. Grey, of Evanston and Chicago, who is 94 years of age. Mr. Grey became deeply interested in art seventy years ago, and bought his first pictures in Munich. Since coming to Chicago he has purchased all of his works of art either from the Art Institute or from a graduate of its school. This is a good example for the encouragement of local art.

MIDWESTERN ARTISTS EXHIBITION

During the month of February the Kansas City Art Institute showed in its galleries a collection of works by midwestern painters, sculptors, etchers, and draftsmen, who exhibited as natives, residents, former residents or students of any of the schools of the states of Missouri, Kansas, Oklahoma, Nebraska and Colorado. The judges for this exhibition were Russell Plimpton, Director of the Minneapolis Art Institute, Frank V. Dudley and Oliver Dennett Grover, Chicago artists.

The following awards were made by the jury:

Painting—*Gold Medal*, Ruth Harris Bohan, Kansas City, Mo. *Silver Medal*, Fern I. Coppedge, Philadelphia, Pa. *Bronze Medal*, LeRoy McMorris, Kansas City, Mo.

Purchase Prizes—William Bauer, Webster Groves, Mo.; Nan Sheets, Oklahoma City, Oklahoma; F. Drexel Smith, Colorado Springs, Colo.

Honorable Mention—Mary A. McColl, St.

Louis, Mo.; Oscar W. Fackert, South Bend, Ind.

Water Color—Gold Medal, Gustav F. Goetsch, Kirkwood, Mo. *Silver Medal*, Ilah Marian Kibbey, Kansas City, Mo. *Bronze Medal*, Mildred Bailey Carpenter, Webster Groves, Mo. *Honorable Mention*, Arthur Van Arsdale, Edmond, Okla.; Norman Tolson, Kansas City, Mo.; Augusta H. Knight, Omaha, Nebr.

Graphic Arts—Gold Medal, Troy Kinney, New York. *Silver Medal*, Paul S. Laune, Lincoln, Nebr. *Bronze Medal*, Joseph Fleck, Kansas City, Mo.

Purchase Prize—Charles A. Wilimovsky, for Black and White, Chicago, Ill.

Honorable Mention—C. A. Seward, Wichita, Kans.; Charles A. Wilimovsky, Chicago, Ill.

Sculpture—Gold Medal, Frederick C. Hibbard, Chicago, Ill. *Silver Medal*, Dr. Emmett J. Craig, Kansas City, Mo. *Bronze Medal*, Nancy Coonsman Hahn, St. Louis, Mo. *Honorable Mention*, Felix S. Cabello, Colorado Springs, Colo.; W. W. Rosenbauer, Kansas City, Mo.

"This exhibition," says Director Kurtzworth in the Institute's Bulletin, "marks the highest point in the development of the arts in the middle west, representing, as it does, the selected work of 279 artists. A glance through the galleries bespeaks the progress which has been made in the realms of landscape and portrait painting, sculpture, water color and pastel, and the various graphic arts. If the promises of this exhibition are fulfilled in the future the middle west will surely become the cradle of a truly American art."

Increasing interest is being manifested generally in art lectures in the form of practical demonstrations. One of the most notable of these demonstrations was given recently at the Art Institute of Chicago at the last of a series of lectures given by the Director, Mr. Robert B. Harshe. At that time Leopold Seyffert, the well-known portrait painter, set up a canvas before the audience and painted the portrait of Frank G. Logan, Vice-President of the Art Institute, who posed for this purpose, Mr. Harshe explaining the artist's technique and methods of approach as the work proceeded.

The New Society of Artists, in connection with their Fifth Annual Exhibition in January, gave a course of three demonstrations and lectures at the Anderson Galleries in New York. The first of these was given by Mr. George Luks, who painted a portrait before his audience; the second by Mr. Albert Sterner, who made drawings; and the third by Mahonri Young, who modelled a portrait of Mr. Joseph Pennell from life. In each instance the artist discussed the subject of his work while making the demonstration.

Two well-known sculptors have also recently given these lecture-demonstrations to good effect. On December 7 Abastenia St. Leger Eberle, best known for her statuettes of children, gave a lecture for young people at the Montclair Art Museum, modelling a figure before the audience; and on December 22 Edmond Quinn of New York contributed to a series of illustrated lectures held in the Brooklyn Museum Auditorium, producing a bust on the stage and describing the process of working in stone and bronze.

Since Kansas has emerged from the struggles of frontier life when her powers were engaged in developing the soil, looking after politics and great reforms, she is now looking to things of the spirit and is manifesting a desire to express herself through beauty, to know and possess art.

A testimonial to this is the beautiful new Mulvane Art Museum which has just been erected on Washburn College campus at Topeka, the gift to Washburn and the community of one of Topeka's big-souled, public-spirited men—Joal Mulvane. It has long been the dream and hope of art lovers of this community that there should be a real home for art, when lo, the dream suddenly came true—this splendid gift was made and Topeka has her Art Museum.

Mrs. L. D. Whittemore, who is Director of Art in the college, wished the building to be opened with an exhibition of works by local artists, and with the cooperation of the Topeka Art Guild this was accomplished. About one hundred works were hung. Those exhibiting were Kenneth Adams, Helen Anderson, Carl Bolmar, Lloyd Foltz,



MULVANE ART MUSEUM

ERECTED ON THE CAMPUS OF WASHBURN COLLEGE, TOPEKA, KANSAS
THE GIFT OF JOAL MULVANE, ESQ.

J. W. Fazel, L. A. Gillette, Helen Hodge, Katherine Perkins, George M. Stone, and Margaret Whittemore. The doors were opened the first Sunday afternoon in January, and five hundred most interested visitors were received, with a large attendance each afternoon and morning during the exhibition period. One outstanding characteristic of the works shown by the Topeka painters was the very sympathetic interpretation of local life, color and conditions, as well as of subjects found far afield and in foreign lands—a something elemental which gives promise that the middle west will contribute no small part in the development of a truly American art.

ART AND THE GARDEN CLUB The Washington branch of the Garden Club of America has been holding a meeting a month during this season at the residence of Mrs. Frank B. Noyes. At the January meeting Mr. Charles Moore,

Chairman of the Commission of Fine Arts, gave an interesting illustrated talk on the Development of the Park System of Washington. At the February meeting Mrs. Charles D. Walcott, the wife of the Secretary of the Smithsonian Institution, gave an illustrated talk on Wild Flowers of British Columbia, showing many beautifully colored stereopticon slides. Mrs. Walcott has made careful studies of these wild flowers in water color, which are both extremely artistic and at the same time scientifically accurate. A large portfolio edition de luxe of these is shortly to be issued.

In introducing Mrs. Walcott, Dr. William H. Holmes, Director of the National Gallery of Art, said:

“Genius breaks through the boundaries of the unachieved and accomplishes the thing never before thought of or regarded as beyond the limits of the possible. The explorer, gifted with strong will and tireless limbs, reaches the summits of mountains

and penetrates the cheerless deserts and is rewarded by the thrill of discovery; but this is not all. He descends the mountains and returns from the deserts burdened with a wealth of priceless observation which finds its way through varied channels to the home-staying people of the world.

"It is an old saying that 'The rolling stone gathers no moss,' but this applies only to the stone that does nothing but roll. Applied to the humankind, the figure is far from the truth. Columbus, urged by the lust of the wanderer, sailed the unsailed seas and brought back a new world. Marco Polo penetrated for the first time by a European the then great unknown of China. Stanley and Ward ventured into the wilds of Africa and brought back new knowledge of the black continent and of the black people.

"Dr. Walcott, year after year, has explored the glorious Columbian ranges and has brought back chapter after chapter of the story of the geological ages, adding thus to the world-building chapters that have gone before. Mrs. Walcott, ever at his side, has followed the obscure paths that lead ever upward toward the forbidding summits draped in eternal snow. She has found and established her claim to a new and vast realm, a realm of fragrant bloom of which the world knew nothing.

"For untold ages the plains, the valleys and the mountains of this remote land have bloomed in vain. The carpet of tender blossoms has, year after year, spread itself over the vast slopes creeping eagerly upward behind the fields of retreating snow to the very margins of the glacial ice.

"Mrs. Walcott's footsteps have rustled these endless clouds of bloom heretofore undisturbed save by the feet of the deer, the elk and the bear and by the breezes that come with the tardy spring. She has not wandered in these far fields in vain. She has filled her portfolio with a marvelous record of the wild—a surprising and wonderful display. Thus she has made for herself a lasting place in the realms of both science and art. She has brought home to the world a record of bloom, the pages of which make for her a monument not less enduring than the monument of stone."

In the program of National Garden Week, which will be from April 20 to 26,



THE BATHER

EDMUND AMATEIS

FELLOW IN SCULPTURE, AMERICAN ACADEMY IN ROME
SHOWN IN INTERNATIONAL BIENNIAL EXHIBITION, ROME

part of Friday, April 25, is to be devoted to talks on "The Garden in Art and Poetry," "Landscape Gardening in Relation to Natural Scenic Beauty," and "The Small Garden in Relation to the Architecture of the Home."

The American Federation of Arts is promoting the interest in these subjects all during the year by the circulation of

lectures on landscape architecture illustrated by forty lantern slides. The Federation also circulates a loan exhibition of garden pictures—122 photographs showing charming effects of formal and informal gardens, assembled by the American Society of Landscape Architects; and a loan exhibition of small bronzes for home and garden, a group of approximately 35 works by American sculptors. The fee for loan of the garden pictures is \$25, and the fee for the sculpture is \$100.

The latter part of February
MUSIC IN THE a series of three chamber
FREER GALLERY music concerts was given
in the auditorium of the
Freer Gallery at Washington, the first use
to which this charming little hall has been
put, and one most appropriate.

These came about in connection with the gift of Mrs. Frederic Shurtleff Coolidge to the Library of Congress of the composers' Autograph Scores which had won the Berkshire Prize in the International Competitions preceding the annual Berkshire Festivals. The concerts were the free gift, likewise, of Mrs. Coolidge and represented cooperation of the best sort on the part of the Library of Congress, the Smithsonian Institution and the Freer Gallery. The compositions offered were played by the Festival Quartet of South Mountain, the Elshuco Trio, and the Lenox Quartet, assisted by Mr. Harold Bauer, Mr. Lionel Tertis, Mr. G. Barrere, and others. Mrs. Coolidge herself called attention to the fact that chief indebtedness was to the artists, but art cannot flourish without sympathetic and appreciative patronage.

Mr. Herbert Putnam, Librarian of Congress, addressing the first audience, said: "What does not sufficiently appear anywhere in our programmes or our invitations is our gratitude to Mrs. Coolidge," and then, speaking for her, he called attention to the fact that the concerts were rendered under three governmental auspices and that they were in effect a dedication of the hall to the finer arts; and that thus furthermore music was recognized as a peer among the Fine Arts and a legitimate concern of the Government. He also said most aptly: "The association of the arts with science is not wedlock, but is rather an alliance in

the interest of the community, based on mutual honor."

The concerts were of an extraordinarily fine character, and the programme from first to last exquisitely rendered. The printed programmes, moreover, were works of art, typographically exemplary and with covers made attractive by appropriate design. This union of the arts is one much to be desired as broadening vision and at the same time emphasizing common relationship.

Announcement is made that
THE FONTAINE- the Fontainebleau School
BLEAU SCHOOL of Fine Arts, France, opens
OF FINE ARTS its second season June 25
to continue to September
25. This is a summer school for American architects, painters and sculptors in the Palace of Fontainebleau, under the patronage of the French Government.

This school is under the eminent directorship of M. Victor Laloux. The Resident Director is M. Jacques Carlu, and the Faculty includes Mme. Bray and J. P. Alaux (Architecture); A. F. Gorguet, Jean Despujols (Painting); Baudouin, St. Hubert (Fresco); Saillens (History), Delamarre (French), besides other distinguished visiting professors and lecturers.

The number of students in the School of Fine Arts is limited to one hundred. All applications should be made: for architects, to Mr. Whitney Warren, and for painters and sculptors, to Mr. Ernest Peixotto, care Fontainebleau School of Fine Arts, National Arts Club Studios, 119 East 19th Street, New York.

By reason of the low cost made possible by the French authorities, the summer session of the Fontainebleau School of Fine Arts is brought within the reach of the most students. Board, lodging and tuition fees, with the trips by motorbus included, are 5,000 francs for term of three months, payable in advance at the New York office. The registration fee is \$10. Thus with minimum rates on steamers obtainable through the school, \$500 would represent the entire cost of a summer spent at the school.

It is hoped that ateliers, architectural clubs, schools and colleges will found scholarships of \$500 each, to be awarded to

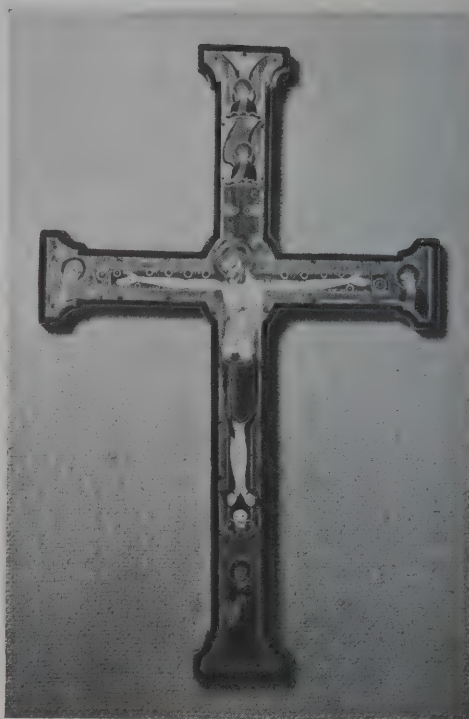
their most promising students. As the Fontainebleau School of Fine Arts is an effort on the part of France to render a real service to America, the American committee feels that a knowledge of this rare opportunity should be clearly brought before every student who would wish to profit by it.

A master work by the
IN CLEVELAND mediaeval enameled of
Limoges has just been
added to the collection of The Cleveland Museum of Art through the generosity of its president, J. H. Wade. It is a twelfth or thirteenth century cross of champleve enamel, unusual in size (its height is $26\frac{7}{8}$ inches) and of a quality in design, color, workmanship and state of preservation that give it a place of rare distinction.

The cross was included in the famous Spitzer collection, at the disposal of which in 1893 it was bought back by the family, who only recently allowed it to leave their possession. Previously it had been owned by the Belgian, Lieutenant General B. Meyers. In design it is broad and simple, the figure of Christ of course being dominant. The customary inscription appears above the head, and part length figures of saints and angels occupy the extremities of the cross. At the foot of Christ is the skull of Adam suggesting the old tradition that the cross was made from a tree grown on Adam's grave from a seed of the tree of knowledge. The accent of the color scheme is found in the white and flesh tints of the Saviour's body and face. The background is of copper gilt, outlined with blue, upon which is a representation of the cross enameled in green outlined with yellow; the foot support and the background of the gold inscription are enameled in deep blue, as is the robe of Christ, which is bordered with green and yellow. Blue and green in a lighter key are found in the robes and wings of the other figures, and slight accents of red appear throughout the pattern.

It has been illustrated and described by various writers, including Linas in 1885 and Pupin who published it in his *L'Oeuvre de Limoges* (Paris, 1890).

Crosses of similar character are to be found in the Morgan collection, in the Louvre, the Musée de Cluny and in the



CHAMPLEVE ENAMEL CROSS

FRENCH, LIMOGES, END OF XIIITH-EARLY XIIIITH CENTURY
GIFT OF J. H. WADE
THE CLEVELAND MUSEUM OF ART

Poldi-Pezzoli in Milan. Of the entire group the Poldi-Pezzoli example and the Wade gift are the finest and are regarded as among the most exquisite existing products of Limoges.

Mrs. Leavitt of Washington, D. C., has made a most valuable collection of crosses which she has promised, it is understood, to leave to the Washington Cathedral. Among others who have assembled notable collections of crosses is Mrs. Robert W. de Forest, of New York.

Changes of installation in the Garden Court of the Cleveland Museum of Art have added materially to its distinction without detracting from the informal charm that has made it so pleasant to visitors. The pipe organ, which was placed originally above the sub-skylight, has been removed to the gallery at the west end, to the material improvement of the instrument. A great curtain of soft rose-colored material hangs before it, concealing the pipes without

disturbing the architectural effect of the court.

The Greek and Roman collections, which were originally installed in the Rotunda, have been placed in the loggia underneath the balcony, where they not only are better lighted but have an environment suggesting the palace court yard of a Renaissance connoisseur. In these surroundings the collection has gained immensely in effect, and this has been increased by the addition of a fine Greek marble head of the fifth century B. C., which came as the gift of Mrs. L. C. Hanna and was first shown as the new installation was being completed.

A NEW ART MUSEUM

North Carolina has recently been added to the list of states having art museums.

This has been made possible through the generosity of Mr. Philips S. Henry, a prominent collector of Asheville, who has given a part of his home, "Zealandia," as an art gallery for the exhibition of his collections. An organization has also been formed, under the name of the Asheville Art Association and Museum, Inc.

Mr. Henry has done a great part of his collecting in person from almost all parts of the world, and it has for some time been his desire to give to the public an opportunity of enjoying these beautiful and interesting relics. Among the most notable of these are a number of original paintings and drawings by Frederick Remington; a collection of old masters' drawings which is outstanding among those owned by private collectors; and an interesting exhibit of suits of armor, coats of mail, elaborately carved and ornamented helmets, shields, swords and other weapons. There are also specimens of many varieties of rare objects, ranging from illuminated manuscripts on vellum or leather and incunabula or early printed books, to ceramics of almost every known period; objects of Incan and Peruvian antiquity, tablets from Nineveh, and a varied collection of oil paintings covering many periods and many schools.

IN DETROIT

When individual members of the Detroit Society of Arts and Crafts sojourn in

foreign lands they usually remember the spacious galleries of the society and bring

back some sort of craft exhibit to display in this so charming setting. Such an exhibit was staged by Mrs. Charles D. Warren, wife of the ex-ambassador to Japan, now ambassador to Mexico. Completely filling and decorating the large gallery and stage with her lovely decorative objects—everything from pocket books and sandals to gold screens and lacquer tables—Mrs. Warren gave a delightful afternoon to the members of the society.

At the same time the society showed a collection of batiks designed and made by Mrs. Eliel Saarinen and her daughter Eve Lisa. They were exquisite in technique, following the Javanese tradition of all-over design, with occasional small figures. Mr. Saarinen, Finnish architect, well known in this country since he won the second prize in the *Chicago Tribune* competition, is visiting lecturer this year at the College of Architecture, University of Michigan.

Mary Chase Stratton, of the Pewabic pottery, was lately commissioned to design and execute mosaics and tiling for the crypt in the Shrine of the Immaculate Conception now under construction in Washington. The guastavino ceiling will have the arches and intersections outlined with Pewabic tile, and the ceiling ornamented with lunettes and medallions of mosaic in archaic design and bold color. These will represent incidents in the lives of women saints and martyrs in the line of Mary.

The Detroit Museum of Art Founders Society has grown greatly in the past year, adding more than five thousand members and increasing its gifts and its usefulness to the Institute of Arts. With the \$20,000 appropriated by the society for purchases in Europe by Dr. Valentiner, the museum has acquired 53 objects for its collection, mostly in the line of decorative arts. Some of them have not yet been received, and it is the plan of the Institute to show them in a large exhibition before they are installed in the various departments.

Announcement was made at the last meeting of the trustees of the Detroit Museum of Art Founders Society of a bequest of \$5,000 from Miss Elizabeth Champe, this sum to be used for the purchase of a painting to be known as the Elizabeth Champe gift.

At the same meeting a cash gift of \$2,000 from Mr. Ralph H. Booth was reported, one-

half of which is to be used for the purchase of objects in the name of Mrs. Booth, the other half to be deposited in Mr. Booth's fund for future purchases. Mr. Hal Smith gave to the Museum \$1,000 in bonds, the interest from which is to be used for the purchase of etchings and prints for its collections.

The Detroit Museum of Art Founders Society has during the past year added a total of 5,245 members to its lists.

M. L. H.

MICHIGAN ARTISTS The Annual Exhibition of works by Michigan artists under the auspices of the Scarab Club was placed on

view at the Detroit Institute of Arts on February 4. With the exception of three prizes, which were awarded by the trustees of the Detroit Museum of Art Founders Society, the awards were made by the out-of-town jury of selection, composed this year of Dudley Crafts Watson, formerly Director of the Milwaukee Art Institute, Karl Buehr of Chicago and Maurice Flagg of Minneapolis. More than six hundred exhibits were sent in, from which the jury selected 203 paintings and nine works in sculpture.

The opening of this exhibition at the Museum marked also the beginning of Detroit's second "Art Week," or Art Annual, as it is most often called. This "week," under the auspices of the Fine Arts Department of the Federation of Women's Clubs, was patterned originally after the art week first instituted by Philadelphia artists, three years ago. There has been wide discussion in Detroit concerning the real benefit to be derived from this sort of art exploitation. As a result, the general opinion of both artists and club women would seem to be that such an attempt, to be of real value, should be sponsored by all the art interests of the city rather than by some one group interested in art.

IN NEW ORLEANS William Woodward, of New Orleans, exhibited during March at the Newcomb Art Gallery of that city a

collection of paintings of Biloxi, Quebec, Mountains and Beaches, made on a recent "artistic pilgrimage" by automobile. This delightful tour, from which Mr. Woodward

has but lately returned, covered a distance of 8,500 miles in Canada and the United States, and from all accounts furnished an endless source of artistic inspiration for the painter.

In a letter recently received from Mr. Woodward an interesting account is given of several of the art organizations of New Orleans. Among the most important of these is the Arts and Crafts Club, which is now established in a central location in the heart of the city in one of the best old courtyard buildings, where they have a lofty and spacious gallery on the level of the court with a stage at one end. Included in its collections are a number of notable paintings given by Mr. W. R. Irby, who is president of the Board of Administrators of Tulane University and has done much, through his gifts of paintings, buildings, etc., to accomplish a renaissance of "Frenchtown." The Arts and Crafts Club has as its purpose the fostering of artistic standards, the establishment of classes in the different branches of art and the maintenance of a permanent club room, by means of which the artists and the public may be kept in closer touch and its members likewise may be informed concerning current literature on arts and crafts. During the past season, in addition to its art classes, it held a number of notable exhibitions and lectures on art subjects. The officers of the club are: Sarah Henderson, President; Marguerite Mason Smith and Noel F. Elliott, Vice-Presidents; Flora Burkenroad, Secretary; and George Westfeldt, Treasurer.

Other organizations of an artistic nature in this interesting old southern city are the Little Theatre, which has its new building also in the heart of the district; the Quartier Club (very much in vogue), and the "Pateo Royal," a cafe in the old Murphy house. There is also the "Green Shutter" tea room, where it is customary for all visiting artists to take lodging, and quite a public sentiment has been built up to preserve the atmosphere of French and Spanish Colonial days.

THE TOLEDO MUSEUM The Toledo Museum of Art has received from its president, Mr. Edward D.

Libbey, a gift of \$250,000 for the purpose of constructing an addition

to the present museum building, which will more than double its size. This will provide fourteen additional galleries, together with two large auditoriums, a Gothic gallery, a free art reference library to house 15,000 books, adequate classrooms for the Museum School of Design to accommodate 1,000 students, new administrative offices, printing and photographing plants, a lunch room and workshops. The architects of the present building, E. B. Green and Sons, of Buffalo, have prepared the plans for the addition, which will be 120 by 200 feet in dimensions and will be built of Vermont marble. The new galleries will house collections of painting, sculpture, Oriental, Egyptian and classical art, ceramics, glass, prints, textiles and rare books.

Mr. Libbey has been president of the Toledo Museum of Art since its incorporation in 1901, and has at various times contributed large sums to the building endowment funds, which have been augmented by numerous smaller gifts from other individuals. His latest gift is especially appreciated, as it will provide adequate space and equipment for the carrying on of the many educational activities which have been inaugurated by the Museum.

The Toledo Museum has also recently acquired, through the generosity of Mrs. Edward D. Libbey, a portrait of a child, by George de Forest Brush. This is the second gift which Mrs. Libbey has made to the Museum within the last few months, the other being the portrait of "Elizabeth Betts of Wortham," by Louis Betts, awarded the Altman \$1,000 prize at the Winter Exhibition of the National Academy of Design.

ART IN LOS ANGELES

An interesting exhibition of house plans under the auspices of the Southern California Institute of Architects was held at the Los Angeles Museum during February and immediately went on circuit. It will be shown in San Francisco, April 5 to 12; Santa Barbara, April 16 to 26; Portland, Ore., May 5 to 26; Seattle, June 2 to 21; Denver, June 27 to July 19.

This exhibition, drawn from Salt Lake City, San Francisco, Denver, and Los

Angeles, is distinguished by great variety, since the cities from which they came are of widely different climate and topography. The plans are of uniform size and framed alike, each giving not only the view of the house finished but ample floor plans and approximate cost. The exhibition features particularly the artistic small home.

An exhibition of paintings and pencil drawings by Will Sharp was held in the Print Room of the Museum during the latter part of February.

The Long Beach Art Association was recently organized and Louis Fleckenstein was elected President; Thomas Fleming and George Barker, First and Second Vice-Presidents; Adelle Phelps, Corresponding Secretary, Alice Maynard Griggs, Recording Secretary; and Edna Hester Baugley, Treasurer.

The Southwest Museum is continuing its splendid work of instructing the children through its extension department. Educational films, plays by child actors and dancers, readings and lectures constitute the program held each Saturday morning. All children are welcome, the only requirement being good behavior on the part of the child.

The Bird Study clubs and Lorquin Natural History Club are also continuing the lectures and field trips, and the Sunday afternoon lectures are devoted to various branches of art.

A portrait of Christopher Columbus painted by Sir Antonio Moro some time about 1545 has been loaned to the Southwest Museum by Charles F. Gunther of Chicago.

J. A. S.

ARTISTS' GUILD OF SPRINGFIELD

The Artists' Guild of Springfield (Mass.), Inc., was organized November 2, 1923, with thirty-nine charter members. The Guild is the result of a movement on the part of a number of artists and art students to secure quarters for study and work. The object of the organization, as stated in its Constitution, is "to promote the study, practice and appreciation of art, and a more intimate relation among artists; to provide a home for meetings, work, classes, exhibitions and social activities."

The government of the Guild is vested in a Board of Directors composed of the officers and the chairmen of the standing committees, as follows: Fred E. Buss, President, Ector F. Rosati, Vice-President; Ruth Marsden, Secretary; Henry D. Marsh, Treasurer; Edith Marsden, Membership; Marian Huse, House; A. H. Seaverns, Classes.

The first function of the Guild was a criticism of the summer's work by Gregory Smith of Lyme, Conn. Fifty or more sketches were hung in the studio of the President. An informal opening and reception was held in the Guild's Home, 457 Main Street. The first exhibition will be held in April.

Classes are conducted on Tuesday evenings and Saturday mornings and afternoons. Friday evenings are devoted to socials and sketching. The rooms are open for the use of the members during the week.

ART IN THE MARCH exhibition at
ST. LOUIS the City Art Museum was
the work of the students of
the St. Louis School of Fine
Arts. Besides the usual results obtained in the effort to teach the student how to use his tools, a certain number of oils, figure drawings, compositions, illustrations and charcoal drawings, there was a significant collection of posters and advertising art and crafts. The exhibition revealed a high standard of work in all branches of art expression.

The St. Louis Artists' Guild has departed from its usual schedule of exhibitions by St. Louis artists long enough to show the work of a young Italian, Nino Ronchi. The exhibition has attracted great attention and interest because of the skilful craftsmanship shown in the technique and the artist's directness and sincerity expressed both in the oils and in the black and white. Ronchi is young, and his painting was interrupted by the world war, but he has exhibited in Naples, Paris, New York, and is now visiting a St. Louisian, whom he met in Italy, who has assembled the St. Louis exhibit.

The annual exhibition of fine examples of printing and advertising assembled by the art department of the Public Library was shown in the art room during February. Important presses represented were the

Gilliss Press, The Merrymount Press, The Marchbanks, John Henry Nash and Norman T. A. Munder.

In March, a collection of the work of St. Louis etchers—C. K. Gleeson, Gustav Goetsch, Hazel Weedell Goetsch and Cornelia Maury—was on view; also, a one-man show of paintings by Oscar Thalinger, Registrar of the City Art Museum. They are quiet, poetical landscape themes.

The St. Louis Art League held recently a large exhibition of reproductions of great examples of art suitable for schoolroom decoration. These were assembled by Marie R. Garesché for distribution throughout the parochial schools of the city. The St. Luke Art Society, of which Miss Garesché is president, has undertaken to frame the prints and has taken a room in the Cathedral School Building for its office.

The Noonan-Kocian Gallery's exhibition of portraits by Charles Franklin Galt was followed by a collection of paintings by Lillian Genth.

The Shortridge Gallery held an exhibition of fifty paintings by twenty-five American artists from February 23 to March 15.

One-man shows held recently by St. Louis artists were by Tom P. Barnett, Charles F. Galt, Oscar Thalinger, Takuma Kajiwara and Gisella Loeffler. Outside of St. Louis, at Quincy, Ill., and Cape Girardeau, Mo., Mrs. Kathryn E. Cherry held exhibitions of her work. At Quincy, ten paintings were sold, and before the collection was hung at Cape Girardeau two were sold. Other sales reported were paintings by Tom P. Barnett, from his exhibit at the Guild, and paintings by Emily B. Summa, who was awarded an honorable mention at the Art League's Annual Thumb-box exhibition.

M. P.

On the evening of March 6, THE SALMA-GUNDI CLUB AND THE SHAW PRIZE Samuel T. Shaw, for many years known as a patron of American art, gave a dinner to Frank Tenney Johnson, winner of the Shaw Prize of a thousand dollars at the Salmagundi Club last year. At these dinners Mr. Shaw invites a number of his own personal friends and permits the artist to invite some of his especial cronies and art lovers, usually about forty in all.

The souvenir of the evening was a colored reproduction of the prize painting entitled "A Wanderer," a moonlight, signed by all of the previous prize winners and by each guest present. Mr. Shaw has given these dinners for many years, and the lucky guests of this latest one will receive their pictures handsomely framed later on.

These dinners are occasions of little formality, for the host wants to have everyone have a good time, and he makes it a personal business to see they do. As the years have gone these souvenirs have really become valuable assets, for there are many famous names on some of them whose painting days are over.

When the dinner is over Mr. Shaw passes around boxes of water colors and colored crayons and cardboard so that any artist who cares to may make a sketch for the occasion. These sketches are voted on by a jury, and Mr. Shaw gives three prizes in gold to the winners.

The Salmagundi Club's Annual Exhibition of Paintings in Oil opened with the usual Stag on the evening of March 7, and with a Private View and Ladies' Day on the afternoon of Saturday the 8th.

PRIZES FOR DESIGN

The Art Center, 65 East 56th Street, New York, has announced a thousand dollar prize to be awarded

by Cartier and Company, jewelers of New York and Paris, for the best jewelry design submitted by an art student in the United States, the winner of the prize to study one year in France. Honorable mention and a further prize of fifty dollars will also be awarded. These awards will be administered by the Art Center, consistent with their purpose of furthering art in industry. A jury of award has been appointed consisting of Herbert Adams, Richard F. Bach, of the Metropolitan Museum of Art, Pierre C. Cartier, Dr. Abraham Flexner, Howard Greenley of the Architectural League, and Bertram Goodhue. The Cartier prize will be presented at the Art Center at a private view on May 5, when an exhibition of the prize-winning designs and other designs submitted will be opened there. The exhibits will remain on view until May 17.

At the discretion of the Committee on

Award, the winner of the prize may choose a course of study at the Arts Decoratifs or at the Paris Chambre Syndicate de la Joaillerie. The student will have the cooperation of the American University Union of Paris, or the American University Women's Paris Club. Special arrangements will be considered where circumstances prevent the winner of the prize from conforming to these conditions. The French Government will cooperate in the competition and extend to the winner a reduction of 30 per cent of the cost of passage to and from France. Among the societies cooperating with the Art Center on the Committee of Arrangements for the awarding of this prize are the Society of Illustrators, the New York Society of Craftsmen, the American Institute of Graphic Arts, the Art Alliance of America, the Pictorial Photographers of America, the Art Directors' Club, and the Stowaways.

An exhibition of paintings, water colors and etchings by Frank W. Benson has lately been shown at the Art Institute of Akron, Ohio. Included in this collection were thirty-three oil paintings, thirty-six etchings, and twenty-two water colors. Many of these works were borrowed, not only from private collectors but from the leading art museums of the country, and the showing of so comprehensive a collection of this noted artist's works may well be considered an achievement by this comparatively young organization. The catalogue of the exhibition included not only a complete biographical notice of the artist, but an "Appreciation" by Mr. William Howe Downes, which is a tribute of the highest order.

This exhibition has also been shown within the last two years at the Corcoran Gallery of Art in Washington, where it attracted wide interest and attention.

The United States Bureau of Education has just issued a bulletin, Industrial Education Circular No. 21, on the subject of Suggestions on Art Education for Elementary Schools, which should be of value to elementary teachers and especially to teachers of art and elementary industrial arts. The bulletin was prepared by Jane B. Wellington, Supervisor of Art in the Toledo, Ohio, public schools, and is the report of an

illustrated address made by Miss Welling at the Annual Convention of the American Federation of Arts in St. Louis last May. It contains a fund of material dealing with the organization of teaching material relating to art in elementary schools. Some of the topics treated are (1) Needs of children the basis of organization, (2) Expressing the child's ideas, (3) Scientific basis for color study, (4) Educational value of the museum, (5) Experience in making things, (6) Practical uses of art, (7) Interest of the public in art education. The publication also contains a brief suggestive bibliography on Elementary Art and Industrial Art. It is sent on application accompanied by five cents to any address within the United States.

The *Evening Sun*, of Baltimore, Md., has recently announced its fourth annual Black-and-White Sketch Competition, which will be open to professional and non-professional artists, without regard to their place of residence, until November 29, 1924. Three prizes are offered in this competition, the first \$250, the second \$100, and the third \$50, the chief requirement being that the subject sketched shall be some Baltimore scene.

Each year these sketches are placed on exhibition in the galleries of the Maryland Institute and are attracting a growing interest, not only among artists but the general public as well. Last year approximately 200 sketches were entered by artists of New York, Philadelphia and Washington, as well as of Baltimore. The judges of the contest were Henry B. Snell, of New York, S. Burtis Baker, of Washington, and J. Maxwell Miller, of Baltimore.

An exhibition of paintings by Joseph Birren of Chicago was held from February 18 to March 1 at the Braus Galleries, in New York. The collection comprised twenty-three exhibits covering a variety of subjects. Mr. Birren studied at the Art Institute of Chicago, the Art Students' League in New York, and the Pennsylvania Academy of the Fine Arts, in addition to which he has toured the world on a painting commission and has studied in the academies of Europe. He is represented in the permanent collections of the Art Institute of Chicago, the Pennsylvania Academy of Fine Arts, and the Albright Art Gallery, Buffalo.

The original model of the heroic statue of Abraham Lincoln by Daniel Chester French at Lincoln, Nebr., has been presented by the sculptor to the Cincinnati Art Museum. A formal unveiling of the statue took place in the Museum on Lincoln's birthday, at which the public schools of the city participated. This is the third work by this famous sculptor to be acquired by the Cincinnati Museum, the other two being a plaster cast of the head of Ralph Waldo Emerson, presented by Mr. Duveneck; and the original plaster model of the colossal mounted figure of General Devens.

An unusual and original plan was recently put into effect in connection with an exhibition of the paintings by Hayley Lever at the Anderson Galleries in New York, by which "shares" were sold in two of his pictures. In this way the Baltimore Museum and the Telfair Academy in Savannah were presented with paintings by the artist under the following terms: A group of small oils were exhibited at the price of \$100 each. When ten of these were purchased the buyers were not only allowed to keep their pictures, but a large painting of Gloucester, which had been desired for the Baltimore Museum, was sent to it in the name of the ten purchasers. The same plan was followed in connection with the Telfair Academy, the group of paintings in this case being water colors.

W. Elmer Schofield has lately shown a collection of his works at Des Moines, Iowa. He had expected to send the exhibit from thence to Denver, but so many sales were made during the first week it was on view that all further engagements had to be canceled.

The Baltimore Museum of Art has recently completed its first year of activity. At the annual meeting, held on February 11, the total attendance for the year was reported as being 40,972, $5\frac{1}{2}$ per cent of the population of the city. On this occasion the speaker of the evening was Mr. Ralph H. Booth, President of the Detroit Institute of Arts.

Cyrus E. Dallin, the well-known sculptor, has volunteered to produce a war memorial, "Victory," as a gift to his native city, Springville, Utah.

BOOK REVIEWS

AN ARCHITECTURAL PILGRIMAGE IN OLD MEXICO, by Alfred C. Bossom. Charles Scribner's Sons, publishers. Price, \$20.

From the minds of many Europeans it seems difficult to eradicate the idea that the typical American is the one most resembling an Indian, and when the war bonnet and the tomahawk are not in evidence a shade of disappointment is noticeable despite the best continental etiquette. Likewise the majority of persons in the United States think of Mexico in terms of revolution and outlaw. Few, indeed, have any comprehension of the beauty of Mexican architecture or its significance either as a witness to culture of a high order or as an indication of the spirit of all of the Americas. It was in search of the soul of America that Mr. Bossom, a distinguished architect of British birth but American adoption, went on the pilgrimage in old Mexico, of which this book is both a pictorial and written record. "Not to visit Mexico," he says, "is not to know the Western Hemisphere. Not to have viewed the monuments of its romantic past is not to sense the inner meaning of American traditions nor to fully grasp the development of the American people." And he adds that "to the people of the United States, Mexico is logically a far greater source of influence than has yet been realized or will be until more journeys are made to its ancient fanes. He himself found there much to kindle the imagination and inspire effort, and he regards that country on the other side of the Rio Grande as destined to become a great inspirational and artistic mecca for architects and painters. With this simple introduction Mr. Bossom begins a brief account of Mexico as he found it. The text of this volume occupies just six pages, the remainder of the 110 being given over to plates, a visual demonstration of the truth of Mr. Bossom's words. The architect-author tells us that in Mexico he found colonnettes, capitals, mouldings and domes in most unusual color effects obtained partly by pigments and partly by tiles, as bizarre and unexpected as anything that has come out of Russia, Austria or France. The outstanding features of this architecture evolved by ancient Spaniards he points out to be "the open

arcades, the large unbroken surfaces which form the mass of the wall, the artistic doors and windows," a style so free, so largely suited to our temperament and needs that it would seem to be the American point of view. Mr. Bossom points to the Mexican style as peculiarly applicable to adoption for present-day needs both commercial and domestic, and he claims that the style is one which is more in harmony with our sentiment and life than those developed in France and Italy centuries ago and so oft repeated in our country today. The plates unquestionably carry out and give force to this contention. The buildings that are reproduced are amazingly beautiful and at the same time logical. Even in Mexican publications, so far as our knowledge goes, no such comprehensive group of superior Mexican works has up to the present time been brought together and made available to the public, more especially the artistic fraternity. Undoubtedly we have much to learn from our neighbors to the south, and a rich mine from which to draw inspiration on this side of the sea. Alfred C. Bossom, the author of this book, was lately elected a Fellow of the Royal Institute of British Architects. In the past fifteen years only ten architects have received this honor.

AMERICAN ARTISTS, by Royal Cortissoz. Charles Scribner's Sons, publishers. Price, \$3.

Whatever Mr. Cortissoz writes is always delightfully written. He possesses that rare combination of sanity and enthusiasm, of sensitiveness and common sense, so seldom met with, especially it would seem in his chosen field of art criticism. Royal Cortissoz is almost invariably instructive and inspirational; he leads one on the heights by a firm path. Furthermore, he is a clear thinker and has been able to withstand the confusion wrought by modernism without losing either his temper or his way. "I disbelieve in modernism," he says in the introductory essay to this book, which by the way is on *Beauty* and sets forth *A Critic's Point-of-view*, "because it seems to me to flout fundamental laws and repudiate what I take to be the function of art, the creation of beauty." In this essay he confutes the oft-repeated charge that the art of the past is out-of-date, by saying that "In art there is, spiritually speaking, no such thing as the

past. Masterpieces are not held in time but are rather like the waves of the sea which go on endlessly, responsive to some ground swell of divine energy which comes straight from Olympus." Beauty he holds to be an element. He likens the critic to one at the top of a tower who may perhaps glimpse "the chosen" as he comes above the horizon, and it is the critic's "job and joy," he avers, to thus watch.

The greater part of the book with its 366 pages is given to essays on contemporary American artists, Abbott Thayer, Thomas W. Dewing, George Fuller, George deForest Brush, Thomas Eakins, Kenyon Cox; "poets in paint" such as Elihu Vedder, Albert P. Ryder and Arthur B. Davies, "American art out of doors"; sculptors; those of "the slashing stroke," such as George Luks, George Bellows, Robert Henri; those who "felt the lure of technique," such as Frank Duveneck and William M. Chase—intimate studies of not only the men and their talent but the impulse which brought it forth and the spirit of their art. And it is this spiritual quality on which Mr. Cortissov continuously insists. He does not pretend to stand between the artists and the public but rather to share his own admiration, his own enthusiasm, his own reverence with the latter. He sets forth ably the significance of the fine arts and so spreads the contagion of appreciation. His chapter on the American Academy in Rome, a paper which, by the way, was written for and delivered at a Convention of the American Federation of Arts, is especially notable, as is also that on the Freer Gallery, which concludes the volume. A book of this sort is indeed a welcome addition to our literature on American Art.

PICTORIAL BEAUTY ON THE SCREEN, by Victor O. Freeburg. The Macmillan Company, publishers. Price, \$2.50.

This is a subject in which those who are concerned with the development of art should be interested and it is one to which some of the most thoughtful and skillful practitioners in art today are giving heed. In the opening chapter the writer rightly comments that the individuals in the crowds which attend "the movies" are not the helpless victims of mob impulses which often one supposes. "Choose," he says, "the

average person among them and you will find that he is able to criticize what he sees and furthermore he is demanding that motion pictures today have real pictorial beauty." If this is true we have indeed gone a long step in our aesthetic development. Among the subjects discussed in this book are the Practical Value of Pictorial Composition, Eye Tests for Beauty, Pictorial Force in Fixed Patterns, Rhythm and Repose in Fixed Design, Pictorial Motions at Work, at Play and at Rest. The concluding chapter is on "The Mysterious Emotions of Art." Here the author draws attention to the fact that what thrills us in masterpieces of paintings is not subject but those subtler elements of art which are not easily definable. How applicable the book is to the pictorial problem of the screen it is difficult to say without working experience, but it should open avenues of inquiry as to the place of art in this new field of pictorial expression.

THE ART OF COLOUR, by Michel Jacobs. Doubleday, Page and Co., publishers, New York. Price, \$7.50.

This is not a scientific book but is based on scientific knowledge. It sets forth successful experimentations made by the author the result of which is a system for determining the value of color relations that he and other professional painters have found helpful. The plates, which are numerous, are in color. Tables are given, and as an appendix is added a directory of colors telling of their composition and permanency.

INTRODUCTION TO INDIAN ART, by Ananda K. Coomaraswamy. The Theosophical Press, Chicago, publishers. Price, \$1.35.

The author, who has long been connected with the Art Department of the Museum of Fine Arts, Boston, says in the introduction to this little handbook that "Art in India and Art in the modern world mean two very different things." In India it is the statement of a racial experience and serves the purposes of life, like daily bread. Indian art has always been produced in response to a demand. In India the virtue or defect of any work is the virtue or defect of the race. Those who wish to know more of the art of this fascinating country will be glad of this little volume.

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The latter part of this month will see "summer exhibitions" placed on view at several galleries but the majority continue their winter round or shows well into June.

The Art Center, 65 East 56th Street, will have an exhibition of housefurnishings and silverware from the 3rd to the 17th. From the 5th to the 17th an exhibition of the work of pupils of the Ethical Culture School. Hand decorated fabrics, shown by the Art Alliance of America will be on view from the 15th to the 31st. Fifty best books of 1923 will be shown by the American Institute of Graphic Arts from the 15th to the 30th. From the 19th to the 31st an exhibition of the Boy Scout Foundation. From the 1st to the 31st an exhibition of work of members of the Pictorial Photographers of America.

The Ainslie Galleries, 677 Fifth Avenue, plans four exhibitions for the month. From the 1st to the 15th simultaneously will be shown the work of Leo Schuller and portraits by Elizabeth Goudy Baker. James Buttonfort and Wm. A. Patty will exhibit from the 16th to the 31st.

The exhibition by the group of artists, calling themselves the Cosmopolitans, which opened April 28th, will continue until May 17th at the Babcock Galleries, 19 East 49th Street.

The Daniel Galleries in their new quarters, at

600 Madison Avenue, will hold a group exhibition of modern American paintings.

The Ferargil Galleries, at the time of going to press, were busy moving into their new galleries at 37 East 57th Street.

The Grand Central Galleries hold until the 10th of the month the exhibition designed to be a complete exposition of portraiture. This includes some 15 pieces of sculpture and about 25 paintings. It is, supposedly, the first portrait exhibition to include sculpture.

At Knoedler's, 556 Fifth Avenue, there will be an exhibition of the work of Charles Melville Dewey including his most recent canvasses. At the same time there will be shown etchings, recently shipped from London, by Muirhead Bone.

From the 1st to the 15th city scenes and landscapes by Marjorie Phillips will be exhibited at the Kraushaar Galleries, 680 Fifth Avenue.

The Macbeth Galleries, 15 East 57th Street, will have on view a miscellaneous group of American paintings.

A specially selected exhibition of work by American painters will be on view at the Milch Galleries, 108 West 57th Street.

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New Gallery Art Club will continue the first week of this month. The latest work of Joseph Stella is also to be seen. These exhibitions will be followed by a showing of 50 paintings selected from the exhibition of the Society of Independent Artists recently held at the Waldorf Astoria.

The Rehn Galleries, 693 Fifth Avenue, will have an exhibition of work of American artists.

The Wildenstein Galleries, 647 Fifth Avenue, hold a retrospective exhibition of the work of Rockwell Kent, paintings and drawings included. The exhibition is furthermore augmented by the addition of his very recent canvases painted in Patagonia.

The Howard Young Galleries, 634 Fifth Avenue, from the 1st to the 15th hold an exhibition of Italian garden scenes and landscapes by Emma Ciardi. These were recently sent from Venice but her work has been seen in this country before, at the Brooklyn Museum and the Carnegie Institute International Exhibition. From the 16th to the 31st landscapes by Wilson Irvine will be on view.

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MAY, 1924

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THE AMERICAN MAGAZINE OF ART

VOLUME XV

MAY, 1924

NUMBER 5

WILLIAM MORRIS HUNT, 1824-1924

BY MARTHA A. S. SHANNON

AN ARTIST whether he wrought with a brush, a chisel, or an engraver's tool, can be rightly judged as to his merit only when we see his work in something like an historic perspective. The accumulated point of view and teaching of the craft have gone to the making of all the great art of the past. It constitutes a body of tradition which has been handed down in a continuous story by the great painters and sculptors of the centuries, for each new generation to lay hold of and add their own contribution.

American art was brought across the sea from England with the colonists, and naturally followed at first the English formula. West, Copley, Stuart and Allston are names to conjure with in the early art history of this country. At a later day, the name of William Morris Hunt stands out conspicuously as a great leader in a new development of American painting. He was typical of his period in the sixties, a period in which the aesthetic discovery of Europe was an important event. Though others had preceded him, he was the pioneer who brought back to America an abiding French influence upon the art of his native land.

Born in Brattleboro, Vermont, March 31, 1824, and inheriting New England traditions, the circumstances of his early manhood, however, conspired to make him something of a cosmopolitan. Leaving Harvard College on account of his health in his junior year, he went with his mother and the rest of the family to Europe in 1844, when such a trip had somewhat the nature of an ad-

venture. He remained abroad until 1855, spending those years in travel and the study of art under the best European masters. He worked with much success in the studio of Couture, acquiring with enthusiasm all that brilliant French master could teach him.

The fight was just then beginning between the Classicists, to which school Couture belonged, and the painters called after the little village on the borders of the Forest of Fontainebleau, who had found their inspiration in the study of nature. Jean Francois Millet was only known as that "wild man of the woods" when Hunt first saw his "Sower" in the Paris Salon of 1850. The originality and power of the picture appealed instantly to him, and in spite of all the ridicule that was heaped upon it, he became its possessor, paying \$60 for it, a price considered far beyond its worth. "The Sower" is now the chief treasure of the famous Quincy A. Shaw Collection bequeathed by the owner to the Boston Museum of Fine Arts.

Hunt's generous, loyal nature seized upon essentials in art. He loved everything genuinely human and alive. This led him to turn with zest from Couture's academic methods to Millet's realities of life and art. He fell completely under his spell, and Millet became his ideal and inspiration. He lived two years at Barbizon in close companionship with him, wearing sabots and blouse, in order to show his entire sympathy with the master. Hunt bought many of Millet's pictures and persuaded his friends to do so, which materially lightened the



Courtesy Marshall Jones Co.

WILLIAM MORRIS HUNT

SELF PORTRAIT

MUSEUM OF FINE ARTS, BOSTON

painter's hard lot, and Boston homes and galleries became the proud possessors of the best French pictures.

Hunt returned to America in 1855 and occupied, for a time, a studio in Newport, which is still used by artists. When he finally settled in Boston, in 1862, to remain for the rest of his life, from that time American painting took on new life and entered upon a new era. It is not too much to say that Hunt was the most vital force in the development of our art in the middle of the last century. His own art was imbued with the modern spirit, he raised the art standard, he dignified the profession, and caused art to be respected as it has not been since Washington Allston's day.

Together with great force of character, Hunt possessed a striking personality. Tall and sinewy, with a fine head, long gray beard

and brilliant eyes, he was the most distinguished looking person in any assemblage. He was alert and magnetic in manner, overflowing with life and vivacity, as witty as Whistler and at times quite as merciless.

"I had as lief smell of music, or eat the receipt of a plum-pudding, as listen to a lecture on art," was one of his mots.

Here are a few of the good things he threw off to his pupils in the studio: "You can't see a hair on a cat without losing sight of pussy."

"Elaboration is not beauty, and sand-paper never finished a piece of bad work."

"Art, like jelly, has always been more readily recognized when cold."

"People nowadays are always trying to teach ducks to fly, and swallows to swim."

Hunt's "Talks on Art," published first in 1875, are sparkling and epigrammatic and abound in wise and practical teaching.

The Memorial Exhibition of paintings by Hunt held during March at the Boston Museum of Fine Arts, to honor the centenary of the artist's birth, included a wide range of subjects in portraiture, landscape paint-

of the inner relations of things, he felt the need of many different methods of recording the swift messages which flower, figure or wide air bore to him. Not only the variety of subjects, but in color and technical treat-



Courtesy Marshall Jones Co.

WILLIAM M. EVARTS

WILLIAM MORRIS HUNT

A CHARCOAL DRAWING

OWNED BY MRS. CHARLES W. TWEED

ing, and genre, executed in oils, charcoal and crayon. So different in aspect and so varied in treatment were many of the paintings that a stranger, not knowing Hunt and being suddenly introduced into the exhibition would never for a moment imagined that it was a one-man show. A painter of less universal nature would have found more easily one special mode of expression, but owing to the extreme quickness of Hunt's mental equipment and his subtle perception

ment, Hunt's work is in itself a sufficient cause of surprise.

This exhibition demonstrated unmistakably the foremost place which Hunt occupies in American art as a portrait painter. If we compare him with two other famous painters of portraits, Copley and Stuart, the work of Copley was perhaps of these three the most studied and careful, but it lacked the delicate grace which distinguishes that of Hunt, and the vitality of Stuart. Copley and Stuart



THE BELATED KID

WILLIAM MORRIS HUNT

MUSEUM OF FINE ARTS, BOSTON

were admirable workmen, and Hunt hardly workman enough, but much better equipped for all kinds of work, and immeasurably a more artistic personality. Hunt was the painter of the sixties as these men of their own eras. Two portraits, like those of Chief Justice Lemuel Shaw and Mrs. Charles Francis Adams, are enough to keep his reputation enduring and justify the regard

with which Hunt's name is held in Boston.

The portrait of Judge Shaw is his masterpiece and takes rank with the great portraits of any age or time. The unusual personality of the judge stirred Hunt's imagination profoundly, and there came to him an inspired vision of the majesty of the law, with its supreme power to weigh evidence and pronounce judgment, invested an individual

by the consent of his fellow-citizens. Painted for the Essex County Bar, in appreciation of the great public services of His Honor, and the unsullied purity of his private and judicial life, it hangs in the Court House at Sa-

time of more ample leisure and quietness in art and life.

A marked feature of the exhibition was the generosity of owners of very precious portraits in loaning them to honor the artist



GIRL WITH WHITE CAP

WILLIAM MORRIS HUNT

MUSEUM OF FINE ARTS, BOSTON

lem, Massachusetts, a noble memorial of a great Chief Justice and a great artist.

The portrait of Mrs. Charles Francis Adams signifies not merely clear seeing on Hunt's part, but also the power to summarize the results of acute observation. This quiet, gracious lady, refinement in every feature, her smooth-brushed hair set off by a little lace cap, is a fascinating type of an older generation of Bostonians from whom has descended reverence for age, authority and worthiness. Modern as is Hunt's mere handling of paint, there is about his work something that reminds us that his was a

who was loved and admired as few men have ever been, and which have not been seen by the public in many years.

"The Bathers," one of Hunt's most original works, is almost the only example of the nude which he executed, although his early studies were in the direction of sculpture, and shows delicacy and refinement in handling the human figure. It was evidently painted with the single idea of delight in the possibilities of beautiful expression which the subject afforded, and has the joyousness of a modern classic.

In landscape painting, as in portrait

painting, Hunt received at once a strong impression of his subject to which he held fast, omitting details that might weaken its strength. Had he lived in the later years of Monet, he would have entered heartily into his aims, seized upon the advantages of color-vibrations, and yet preserved his own felicitous style of working. The real Hunt appeared unmistakably in everything he did, even though expressed in the vernacular of the French masters he had known. "Gloucester Harbor" and "Newbury Pastures" represent the wide range of Hunt's possibilities in this branch of painting. Though executed nearly half a century ago, they are as full of light and air as many a modern canvas.

The crowning work of Hunt's career was the execution of two large mural paintings for the Assembly Chamber of the Capital at Albany, New York, in 1878. The call to do this important public work was unexpected and unsought, and in the toil and joy of it his life ended. Studies for the decorations, "The Flight of Night" and "The Discoverer," were included in the recent exhibition and showed Hunt's success in a new and untried field.

The Renaissance Court of the Boston Art

Museum has seldom presented a more remarkable display of the work of a single artist. In variety of subject, high technical excellence, strength and refinement of style, it would be difficult to bring together so many works by an American artist which show more clearly the joy of craftsmanship and a genius for art more healthy and sincere. Judged by his painting and his teaching, no man possessed a saner mind in a saner body than Hunt. No man knew more clearly that art was not rightly the offspring of diseased imaginations and secluded lives, but a free, healthy growth from the skill and knowledge of free and healthy men. One sentence of his expresses this sentiment as forcibly as heart could wish, for it could hardly be put into better and clearer words than, "Paint firm, and be jolly."

Hunt broke away from tradition and was courageous enough to paint what he saw and felt. In his theory and practice of painting he was so far in advance of his time that this modern age finds nothing "old-fashioned" in his art. He is still a living, dominant force in American art, notwithstanding a century has passed since his birth.

THE NEW AMATEUR AWAKENING IN THE THEATRE

BY WALTER PRICHARD EATON

THE STEADILY growing and vital amateur interest in the theatre, throughout America, has been amply commented upon by the dramatic critics and has excited the eager (though sometimes puzzled) attention of many educators. Even yet, however, few ordinary folk realize anything like the full extent and scope of that interest, nor its potentialities for good in our theatre and our communities. I do not propose, in this brief article, to discuss what the amateur dramatic awakening may possibly achieve of benefit to the theatre. That is an intricate subject, going deep even into our economic life and involving a consideration of the whole structure of the present professional system of play produc-

tion. The drama, above all other art forms, is peculiarly dependent on material environment, and no interpretation of theatrical history gets to the root of the matter without becoming at length an economic interpretation. I shall discuss only one phase of the amateur awakening—the present and potential opportunity it affords for artistic expression to many people who previously were largely denied such opportunity, and by artistic expression I mean, among other things, quite definitely expression in what may be regarded as a form of the graphic arts.

But first, of course, any benighted reader of this article who is still thinking of an amateur theatrical production in terms of



Courtesy, Amaleur Department, "Theatre Magazine."

ARIA DA CAPO, BY THE PLAYERS CLUB OF SAN FRANCISCO

the "amateur theatricals" of as late as twenty years ago, must clear his mind of all such preconceptions. The new amateur movement is serious in intention, careful in its choice of plays, urged on always by a desire to achieve a true dramatic effect by the combination of the best possible play, acting, scenic investiture and lighting available. The impulse behind the new amateurs is an impulse to express something, and their energies are bent upon finding the most effective ways and means to do it. That, I take it, is always the impulse behind artistic creation. That is what makes the result art. Any group of amateurs who still "put on" a worthless play in the Town Hall, with the civic scenery provided by a generous municipality in the year 1896, with the eight footlights installed two years after the invention of electric bulbs, with furniture borrowed from the nearest neighbor, all in the sacred name of charity, of course doesn't belong to the new amateur awakening. Such a group is a pitiful Victorian survival, and has no place in this discussion.

Suppose, however, that we consider the case of any of the seventy-five or a hundred Little Theatres now established in all parts of America, or even one of the amateur groups giving performances as they can be

arranged, but not yet firmly enough established to have their own theatre, or even to be considered a Little Theatre organization playing in a rented or makeshift auditorium with scheduled regularity. We find in such a Little Theatre or group of amateur workers in almost all instances one guiding spirit, or director. In the more firmly established Little Theatres (as in Dallas, Texas, Columbia, South Carolina, New Orleans, and also the Community Playhouses of Pasadena, Santa Barbara, and so on), this director is a professional. Occasionally he is a professional from the "regular," or commercial playhouse, but more often he (or she) is an amateur whose love for the theatre and whose talents have conquered all other impulses and caused him to give his entire time to play production, for which, of course, and quite properly, he is paid a living wage. In the less highly organized or liberally supported groups, where a paid director cannot be managed, there is almost invariably one member more gifted and enthusiastic than the majority, on whose shoulders rests the authority of production. This is as it should be, always, because in the complicated synthesis of an actual play lack of a single guiding mind means scattering of effort, lack of effect, chaos. That the new



PELLEAS ET MELISANDE, BY THE COMMUNITY ARTS PLAYERS OF SANTA BARBARA. DESIGNED BY ALBERT HERTER



SETTING BY JOHN M. ROSS FOR "THE TORCHES," PRODUCED BY THE PLAYERS, UTICA N. Y.

amateurs submit to artistic discipline is, perhaps, the first sign of their right to serious consideration.

An acted play is a synthesis of many creative elements, guided by one directing mind toward the achievement of a definite and unified effect in the theatre. The humblest contributor to any of those elements, because he is cooperating in the larger whole, is bound to get a conception of art processes perhaps quite beyond anything possible in his sphere of daily life. To take an extreme example, imagine an electrician in a town of 10,000 people or so, who from civic interest or artistic impulse joins with a producing group to help them in a vital element of theatrical art, stage illumination. Stage illumination is a complicated thing, and a fortune may be spent upon a lighting system. But amateurs do not have a fortune to spend; they must do the best they can with comparatively simple equipment. The manipulation of that equipment is everything. It demands, you would suppose, primarily mechanical ingenuity. But you will find that it demands more than that. It demands a sense of color values and an appreciation of gradation, of lights and shadows. The director may desire a singing blue for a sky, or a picture cut into sharp outline and deep shadows, or a gray mystery, but if the electrician on whom he depends cannot sense these things, cannot realize what is wanted and why, his mechanical ingenuity will avail little. At least three-quarters of modern pictorial stage effects are achieved by illumination, not by drawn design or pigment. The successful amateur group must have something of an artist at the switchboard.

Take, again, a producing group like the student players at Penn State College, who not only put on plays at the college, but take their productions on tour through the state. When they mounted Masefield's Japanese tragedy, *The Faithful*, they borrowed from the newer continental stagecraft to solve a problem in composition. Wishing to employ a large cast, the problem was how to get all that crowd upon the stage, and yet have the various individuals count at their rightful importance. It was distinctly a graphic problem. They solved it by dividing the stage into three levels, thus bringing those actors at the rear into full

view, and by elevating them above the other two levels, giving them actually an added importance. The problem of motion on the three levels became, of course, one in the rhythm of design. And each actor, understanding why he moved as he did, learned something of design. In this production, too, the lighting was of great importance, colors being used to accentuate the varying moods. Thus, quite apart from the men who designed the scenery and costumes, the participants in the affair were all conscious factors in the employment of the technique of art.

Take another example, this time, let us say, from some producing group in the middle west. Iowa will do, where already there is a Little Theatre circuit, and amateur productions go about to neighboring towns, playing only for their expenses and entertainment. I have in mind the production of a play with a late eighteenth century setting, made by Iowa amateurs recently. Two scenes were called for, a drawing room and the interior of an inn. Money was lacking, of course, to build such sets solid, as the professional producer would do. They had to be suggested. Neutral draperies were used to outline the drawing room. At the rear a simple arch was set in, as a door, hung with draperies of another color, to suggest actual portières. At one side a wooden mantel and over-piece, designed to suggest by simple means the Adam period, stood against the draperies. There was only the essential furniture called for by the action, but it was chosen carefully to suggest the period, and a certain elegance as well. Against the draperies, the eighteenth century costumes and powdered wigs of the players stood out in bright relief, and the whole stage picture was instinct with the desired style. For the inn room, the mantel was removed and a window substituted, and the rear arch was changed to a more sturdy door. The furniture, of course, was changed also.

Now such a setting would hardly satisfy the patrons of the professional theatre, who demand an expensive and often deadening realism. But even these same patrons are willing to accept it from intelligent amateurs, and even to enjoy it. However, the point which concerns us now is, that among these amateurs were certain men and women



MERRY WIVES OF WINDSOR, DETROIT SYMPHONY SOCIETY, SAM HUME, DIRECTOR



Courtesy, Amateur Department, "Theatre Magazine."

A PATCHWORK DROP FOR "THE TAILOR PRINCE," PASADENA COMMUNITY THEATRE



Courtesy, Amateur Department, "Theatre Magazine."

"A WELL-REMEMBERED VOICE," BY J. M. BARRIE, PRODUCED AT THE LITTLE THEATRE ON THE SQUARE, NEW ORLEANS
NOTE USE OF HANGINGS IN PLACE OF WALLS.

whose task it was to design and build that Adam mantel, to scour the town for the right candelabra to put upon it, to beg, buy or borrow the few pieces of furniture to strike the proper note. Nothing haphazard would do. In so simple a set, against a background of plain draperies, the slightest false note would be as apparent as a slip of the finger in a Mozart sonata. The entire stage arrangement had, by suggestion, to say "eighteenth century" to the beholders, and it had to have a touch of elegance also, and say "drawing room." You can fancy, no doubt, the preliminary poring over books on period decoration, the absorption of a feeling for period atmosphere as a result, and finally the sense that by just the right strokes, rightly placed, a design can suggest far more than it actually says. There was in this process no employment of paint or pencil, except in the design and coloring of the mantel and arch. Yet every person who hunted out a chair, a table, a candlestick, was contributing to the composition of a suggestive picture, a picture completed by those who chose the costumes and finally those who wore them and became eighteenth century belles and beaux alive in this drawing room. It is no small contribution of the amateur theatre, I think, to enable men and women, otherwise in all probability denied by nature the chance for

artistic expression, thus cooperatively to contribute to the creation of an art work, to find in some element of the synthesis of a staged play their opportunity to contribute, to make their taste tangible, to feel the joy of building for an effect.

In the production of a play in the theatre, the actors, of course, seem of most importance to the audience, and are, indeed, of most importance. Scenery, grouping, lighting, can never make up for feeble acting; but good acting can conquer on a bare platform. One man, also, can devise the scenery and costumes for a play, and one more, conceivably, handle the lamps. But there must be as many actors as there are parts. The amateur theatre, then, gives more opportunity to the players than to other craftsmen. If a Little Theatre makes use of a hundred men and women in a season, probably seventy-five of them will have been employed as actors. But because acting, although it looks like one of the simplest, is actually one of the most difficult of all arts to practice successfully, the new amateur theatre has made least progress on the histrionic side. It is just beginning to learn—which means that the amateur enthusiasts are beginning to learn—that the art of acting requires a peculiar temperamental equipment and arduous practice. If an artist or architect comes into the group to sketch a piece of

scenery, though strictly he is an amateur in the theatre, yet his pencil has been trained to obey him. A woman, designing costumes, has long been practiced in dressing herself for an effect. But the amateur actor comes into the theatre to find that his face, his body, above all his voice and his imagination, have not been schooled to obey him, and he is confronted with situations in the play which he cannot meet because he has no technique whatever. With constant practice, however, and the help of a skilled director, technique and the comprehension of what technique means in an art process slowly come to him. He learns that no effect can be achieved merely by willing it. It must be *felt* first, with the imagination, and then achieved by the disciplined employment of technical devices. Because the new amateur actors are submitting to the discipline and practice required to learn this lesson, they are accomplishing something far different from the old-time personal display of parlor theatricals. They are bringing themselves into the larger body of all serious artists who struggle, with

stubborn symbols of paint or sound or words, to express a vision, to achieve by conscious means a predetermined effect.

The new amateur theatre, then, touches upon art problems at all points, and brings a quickening of esthetic understanding and a deepening of respect for sheer painstaking labor in creation to various people in the community. Few of these people could paint, or compose, or write. But in the synthesis of an acted play certain elements of all the arts are combined in such a way that a man who is not a painter can yet contribute a painter's gift for composition to the stage picture, or a painter's gift for color, or a composer's gift for the emotional quality of sound or timbre, and so on. The tremendous theatrical awakening among the people all over the country, their spontaneous desire to achieve a playhouse of and for themselves, is in truth (in spite, of course, of certain failures, certain exhibitions of mere vanity and self-exploitation) an art awakening. To me, it seems one of the most widespread and significant and hopeful in our entire history.



RED CROSS DOG

FREDERICK G. R. ROTH

AWARDED THE ELLIN P. SPEYER MEMORIAL PRIZE, N. A. D.



GROUP OF HORSE AND DOG MEDALS

BY

LAURA GARDIN FRASER

AWARDED THE SALTUS MEDAL OF MERIT

99TH ANNUAL EXHIBITION, NATIONAL ACADEMY OF DESIGN



THE JERICO ROAD

W. L. LATHROP

AWARDED THE FIRST ALTMAN PRIZE, N. A. D.



THE GREAT SURGE

DOUGLASS PARSHALL

AWARDED THE SECOND HALLGARTEN PRIZE, N. A. D.



PORTRAIT OF JOHN G. JOHNSON

LEOPOLD SEYFFERT

CORCORAN GALLERY OF ART

THE JOHNSON GALLERY, PHILADELPHIA

BY ROBERT F. SALADE

AFTER having been remodeled and improved at a cost of about \$50,000, the Johnson Gallery, at 510 South Broad Street, Philadelphia, was recently opened to the public, when for the first time many art lovers enjoyed seeing part of the famous Johnson collection of paintings by old and later masters. This collection, which comprises some 1,500 important paintings, was bequeathed to the City of Philadelphia by the will of John G. Johnson, a noted corporation lawyer, who died April 14, 1917.

The Johnson Gallery as it now stands, however, has raised many problems for the city and those who have the collection in charge. In the first place the former Johnson mansion on South Broad Street, which is now the Johnson Gallery, is entirely too small for the purpose; in fact, the space in this house will only permit of parts of the great collection being exhibited at one time. Secondly, the house is far from being fire-proof and is flanked on both sides by other buildings, which naturally add to the fire

hazard. Thirdly, the gallery is located in a district of the city which is thickly populated by colored people and foreigners, and where an institution of its character seems to be totally out of place.

But John G. Johnson was a master lawyer, and therefore he knew how to write a will that could not be broken in the courts. In this will he left the City of Philadelphia the house at 510 South Broad Street, along with his splendid collection of paintings, and the clause in the codicil which has made such a strange case reads: "The art objects shall not be removed for permanent exhibition to any other place unless some extraordinary situation shall arise."

In view of the fact that the present gallery is not sufficiently fireproof to protect the collection, Morris Bower Saul, law partner of Mr. Johnson, on December 10, 1919, filed a petition in the Orphans' Court, in which permission was asked to sell the Johnson house and to apply the proceeds to the erection of a "Johnson Memorial Museum" on the Fairmount Parkway. On this occasion Mr. Saul represented the Pennsylvania Company for Insurances on Lives and Granting Annuities, executor of the Johnson estate; the City, and the University of Pennsylvania, ultimate legatee. Mr. Saul argued in his petition that the "Extraordinary situation" referred to in the codicil had arisen, as the Johnson home was "really a firetrap," and that therefore the Art Jury of Philadelphia would be justified in removing the collection to a safe place. The Court appointed a master to hear the testimony, and after numerous hearings, the petition was subsequently refused.

Under these circumstances, the city has made the Johnson Gallery as near fireproof as possible; has had the collection insured for \$50,000, and has now arranged to exhibit various groups of the paintings at intervals so that the public may have the opportunity of viewing all the 1,500 subjects by making several visits to the gallery. It has been proposed to arrange special exhibitions of the collection at the Pennsylvania Academy of the Fine Arts, Philadelphia, and also in the new Philadelphia Museum of Art, which is being erected on the Fairmount Parkway, but such exhibits would not be permanent.

The Johnson Memorial Museum, as proposed by Joseph E. Widener, would un-

doubtedly be a fine thing for Philadelphia, the plans for it having been drawn by Horace Trumbauer. The design is Italian, considered appropriate for the reason that the collection includes many works by old Italian masters. The central building and rotunda would be a facsimile of the Pazzi Chapel, by Brunelleschi, which adjoins the Church of Santa Croce in Florence. To this central structure would be added a series of wings with a square patio, each room and gallery to have a separate grouping. The estimated cost of this building is \$500,000, and in case the city would be granted permission to sell the Johnson house, which is said to be worth at least \$100,000, this cost would of course be considerably less than the amount quoted. And, if the city attempted to surround the present Johnson Gallery with open spaces, such an improvement would cost more than \$500,000.

The Johnson collection has been appraised at \$4,445,802, but is said to be worth nearly \$7,000,000. Regarding the completeness of this collection, we quote an authority on the subject:

"It is said that outside of the British National Gallery there is perhaps no collection of classic paintings that is so chronologically complete as that accumulated by Mr. Johnson during his lifetime, and it is certain there is nowhere any private gallery of art works to be compared with these carefully selected exemplars of Italian, Flemish, French, Dutch, German, Spanish and British schools of pictorial art. Private collections for the most part illustrate only the fancy of the collector for this or that master or school without pretense of chronological continuity, while Mr. Johnson's collection is virtually an embodied history of painting for the long, vital period which it includes."

An interesting article by F. J. Mather, Jr., on the Johnson collection was published in this magazine, July, 1917.

The Johnson Gallery is of four stories, but only the first and second floors, as yet, are being used for the exhibits, and only about one-fifth of the collection can be exhibited at a time, changes to be made about every six months.

The Johnson Gallery is open weekdays 9 a. m. to 5 p. m. Sundays, 1 p. m. to 5 p. m. Admission free.



HOLLYHOCKS

A PAINTING BY

M. ELIZABETH PRICE

EXHIBITION "TEN PHILADELPHIA PAINTERS" ART CLUB



NEW FALLEN SNOW

"TEN PHILADELPHIA PAINTERS"

FERN I. COPPEDGE



ISLE AU HAUT CLIFFS

"TEN PHILADELPHIA PAINTERS"

CONSTANCE COCHRANE

COUNTRY BILLBOARDS

ON FEBRUARY 23 we sent the following letter to a list of fifty firms who have been extensive users of country billboards:

DEAR SIRs:

We are informed that your firm makes use of country billboards for advertising purposes. Under the conviction that you do not realize how widespread is the opposition to such use and are not conscious of the hurtful effect of such advertising, we are writing to respectfully bring the matter to your attention.

One of the most valuable assets which we, as a nation, possess is beauty of landscape, and whatever goes to destroy this beauty robs the people of an inestimable benefit. Billboards in commercial districts, displayed under certain restrictions, would seem to us legitimate, but billboards in the country, so placed as to interrupt vistas, destroy the picturesqueness of Nature and intrude private commercial interests upon public attention, cannot in the long run but work to the hurt of those who use them. In other words, from the purely advertising standpoint, they are not good business. In all probability the misuse of billboards is due not to deliberate intention but to a lack of thought and the following of custom.

The American Federation of Arts represents three hundred and sixty affiliated organizations throughout the United States, with membership totaling several hundred thousand. The sentiment of these people is strongly in favor of the confinement of all display advertising to commercial locations where it will not injure scenery, civic beauty or residential values. A number of large national advertisers to whose attention the matter has been brought have already endorsed this stand. May we not have the satisfaction of adding the name of your firm to the list, which will, at our approaching Convention in May and through the medium of our publications, be given wide publicity.

Very sincerely yours,

The American Federation of Arts.

Here are some of the replies received:

Ward Baking Company, New York City

"We have your letter of February 23rd written in reference to bill board advertising and asking our corporation to limit this form of advertising to commercial districts.

"We have already expressed our desire to cooperate with this movement from other organizations who have written us. You may rest assured we will do our part to help confine the poster advertising to commercial districts and refrain from marring the beauty of our country's scenery."

H. J. Heinz Company, Pittsburgh, Pa.

"We believe you have been misinformed as to our company, as we do not make any general use

of country billboards for advertising purposes.

"We have a few showings along railroads at the present time out in the country, but these are mostly on old unexpired leases, which it is not our general plan now to renew.

"What billboard work we are contracting for at the present time is being confined to commercial districts along the lines outlined in your letter."

Eastman Kodak Company, Rochester, N. Y.

"We have undoubtedly the same feeling about billboards in country locations which was expressed in your letter of February 23rd. For this reason we do not make use of billboards. We have no objection to them in the city, however, and might do this form of advertising, but we do not contemplate the other.

"For three years we have posted on private property along the principal highways small signs 17x30 inches reading 'Picture ahead, Kodak as you go,' or 'There is always a picture ahead, Kodak.' Comments of motorists lead us to believe that this is really helpful, since they are designed to point out beauty spots which might otherwise be overlooked.

"Our interest and yours in the country-side are the same. We agree with you thoroughly that country billboards are not 'good business.'"

The Fleischmann Company, New York City

"We are in full agreement with your own objects and aims in preventing the impairment of scenic beauty.

"You undoubtedly already know that the greatest offenders in this respect are the painted bulletins rather than paper posted boards, and our own advertising is confined to the latter class. This means that our outdoor advertising is appearing almost entirely within city or town limits, and if any of our posters are placed in offending positions we are always glad to be advised concerning the situation so that we can take the matter up with the poster plant owner and have the matter corrected by him.

"We believe you will be interested in knowing that there are few occasions when it is found necessary to complain on this score."

The Goodyear Tire & Rubber Company, Inc., Akron, Ohio

"The Goodyear Tire & Rubber Company is not a user of highway bulletins. We are enthusiastic users, however, of city poster boards and painted bulletins, and believe thoroughly in the value of outdoor advertising.

"We are quite sympathetic with your ideas about what you term 'country billboards,' and that is perhaps the chief reason that we are not using this medium today. However, we feel that there is great danger of confusion in certain organizations between proper advertising signs, properly placed, and the miscellaneous tin signs that are tacked promiscuously on trees, fences, and barns. I am certain that were it not for these very unpleasant signs, there would be little

or no agitation against the larger and often handsome and instructive signs.

"I do not argue even for the latter, as far as the highway is concerned. But I do call your attention to the fact that a distinction should be made between various kinds of signs—a distinction which you probably have recognized for a long time."

Standard Oil Company, New York City

"This will acknowledge receipt of your letter of February 23rd, addressed to the Standard Oil Company, 26 Broadway. There are two unrelated companies at this address, the Standard Oil Company of New York and ourselves.

"Our people here share the sentiments you express, and we are committed to withdrawal from billboard advertising in the country as rapidly as we can get out of existing contracts. This decision, of course, does not cover the small road markers and warning signs placed at intersections, which have been generally approved by the traveling public as a real convenience."

The Texas Company, New York

"Your letter of February 23rd to Mr. Beaty, president, has been referred to me. We are receiving similar letters from all parts of the country.

"We are in sympathy with this movement, and you may rest assured that we will avoid placing our roadside advertisements where they would mar scenic beauty. Whether as a matter of business we can afford to restrict our signs to the full extent requested will depend largely upon what our competitors may do. We are willing to take an advance position and even sustain some loss or disadvantage through cooperation with those making this drive.

"The subject has been covered by instructions which should insure accomplishment of the end desired."

The Century Co., New York

"We have received quite a number of communications from women's clubs and other societies, on the subject of the evils of billboard and poster display advertising in rural districts when such things have a tendency to destroy the scenic beauty of such communities.

"We do believe in advertising, but we don't believe in overdoing it. Surely there should be some limitation placed on the business of putting ugly signboards at places where they must truly destroy the artistic, rugged scenic beauties of the countryside.

"An artistic signboard, well placed in commercial centers, to my way of thinking is not out of place, but I believe a great majority of people would feel much happier if some of the atrocities of signboard activity were removed from the countryside."

Dodge Brothers, Detroit, Michigan

"We believe with you that the display advertising boards should be confined to commercial locations which will not injure scenery, civic beauty or residential values. This is a good program and we subscribe to it."

The advertising manager of the *Tide Water Oil Sales Corporation* wrote:

"If you know of any specific instance where any of the outdoor displays maintained by this company does injure a spot or interfere with the view of scenic beauty, we shall be glad to have such a case investigated at your request."

Colgate and Company wrote in the same vein, saying:

"We have instructed the agency which handles this advertising for us to refrain from putting a Colgate poster on a board which is located where it may be a nuisance of any kind, either to traffic or property owners. If you know of a Colgate poster which has been placed at a location dangerous or detrimental in any way to your community, we will consider it a great favor if you will report its exact location to us so that we can instruct our agents to remove our poster."

The *Ward Baking Company* wrote that they were abandoning the use of this medium but were tied up by contract for the year 1924, as were many of the other advertisers, but said that we may count on their cooperation to bring about any possible improvement in bill posting so as to meet the desires of all those who are interested in the preservation of landscape beauty.

The *Sun Oil Company of Philadelphia* wrote that they "were prepared to support any kind of a movement, of which we can approve, looking towards the elimination of this unsightly and undesirable means of placing one's products before the public."

The *Onyx Hosiery Advertising Manager* wrote:

"We are heartily in agreement with the stand of civic bodies regarding the use of advertising locations. The Association of National Advertisers, whose headquarters are located at 17 West 46th Street, is working with advertisers and billboard companies to secure a reduction of the number of boards and a limitation of the excessive postings of our highway. As a member of this Association, we want to assure you of our entire sympathy with your aims and ideals."

The *Kelly-Springfield Tire Company*, in reply to a second letter, wrote:

"Our decision to abandon the use of bulletin boards was taken two or three years ago, at which time we concluded that the increase in the number of these boards was growing so rapidly that the medium was losing its effectiveness. Also because of this fact we began to realize that the motorist, who was using the roads for purposes of recreation, would resent the intrusion upon his notice of commercial announcements and, therefore, such advertising would be more harmful than beneficial.

"In view of these facts, we cancelled our contracts as fast as they expired. This is frankly the reason why we have abandoned the use of highway bulletins, and we have no intention or

desire to assume the attitude of having been actuated solely by artistic or aesthetic motives."

Mr. Maurice Switzer, vice-president of this company, called attention, however, in the same letter to other abuses of the highway which likewise are detrimental to scenic beauty. He said:

"Permit me to say also that there is plenty of work for your Association to do besides getting the cooperation of large advertisers towards the removal of highway bulletins. Mr. Walter Prichard Eaton in a recent magazine article pointed out the number of what he called 'Hot Dog Kennels' along New England roads. In addition to these there are numerous unsightly filling stations plastered with advertising signs and a multitude of small boards erected by local hotels and garages, not to mention a mass of metal and cloth signs which are tacked to trees and barns by irresponsible advertisers."

It is evident that the sentiment is in favor of preserving the scenery, and in view of this expression of desire on the part of the advertisers, if any of our readers know of any billboards used by any of these companies which mar the landscape, it is suggested that they write to us or to them giving the exact location of the offensive board.

There was one exception to the replies received to the letter which we sent out, and that was the *Wrigley Company*. In this case the letter was made to fit a specific case, for this company maintains a most objectionable advertising sign from the standpoint of aggressiveness on a point of land in the Susquehanna River where the Pennsylvania Railroad bridge crosses between Havre de Grace and Perryville, a sign which seriously injures the view, one of the loveliest on the entire much-travelled route. The reply received was as follows:

"Your letter of February 25th to hand.

"We would be very glad indeed if it were possible to take down every signboard, either for paint or posters in the United States. As long, however, as the people who own the lots on which these board are erected are hungry for rent money for the space they occupy, they will continue to be used. The people who own the lots are the people you should get after.

"National advertisers will always use painted boards and bill poster bulletins as long as they are available and as long as they constitute an important factor in the general publicity of merchandise."

Announcement was made in the New York papers of March 26 by Mr. Herbert L. Pratt, president of the *Standard Oil Company* of New York, that that company would within eighteen months remove all of its country billboard advertising signs by which time the last contract would have expired. "It is their feeling," Mr. Pratt is quoted as having said, "that much may be done in the way of helping to improve roadside conditions." He also called attention to the fact that there are other disfigurements of the highway in the way of refreshment booths which should likewise be abolished.

A bill to abolish sign boards in the Adirondack State Park was presented to the New York Legislature recently, and a hearing was held at which the American Federation of Arts was represented by Mr. Leon Loyal Winslow, supervisor of art education, University of the State of New York and a member of the American Federation of Arts. According to accounts received, there was an overwhelming preponderance of those in favor of the bill and very little opposition. As Mr. Winslow said: "The people have invested millions of dollars to open up the Adirondack Park, and the signboards deriving their entire value not from the farm lands on which they stand but from the highways built by the people are thus making for the private interests representing a business profit from the public investment, and in return are destroying one of the chief benefits of the investment."

From an editorial in the New York Times we clipped the following interesting comment:

"If the law cannot be made to fit the offense, public sentiment will step in and persuade the advertiser to forego even a constitutional right. Tom Parrish of Colorado Springs convinced the legislature that it should pass his bill making the defacement of scenery a misdemeanor by telling the lawmakers that Colorado had only silver and scenery to sell. The argument from the value of scenery can be made in any state where there are attractive natural panoramas to be seen. How long would it take New England to banish undesirable billboards if they turned the tide of pleasure travel in other directions? Penalizing taxation will always abate the nuisance, but even more effectual is public sentiment."

THE NORWEGIAN PAINTINGS OF W. H. SINGER, JR.¹

BY CORNELIS VETH

WHEN the American, William H. Singer, held his exhibition at Amsterdam in 1919 and I saw his Norwegian landscapes for the first time, it came home to me—also for the first time—why travellers, interested in the beauty of Nature, painters included, go to Scandinavia. I grasped, too, why a painter confronted with Nature in certain countries, other than ours, desires to be a luminist—nay, could be nothing else. When we think of Norway, it is with a feeling akin to chilliness. We think of the long days of all but nocturnal darkness and greyish mist, which weighed so heavily on the mind of young Oswald in Ibsen's "Ghosts." But then there are the long periods of daylight and glorious sunshine which have enchanted this painter, as also the solitary wide landscape with mountain ridges and rapid mountain streams, the pure snowplains, the stately forests and the clear skies which are serene and happy in their grandeur. We feel the presence of the mysticism of the north, not engendered though by desolation and darkness, but by a strange and mighty light. Singer paints with light.

* * *

Singer understands and loves this nature and paints it as it asks to be painted. Inaccessible it may be, though not because of its roughness but in consequence of our awe; not barren, wild and dreary, yet not enticing to a stay. One feels that spring and summer here are blessings which fill the contemplator's soul with delight; that light is a gift of Heaven, and that, when it comes, the horrors of darkness vanish completely.

The sun of spring, gliding over the tender white snow, changing and glorifying the country's aspect altogether, should in such regions evoke emotions of its own. She appears on Singer's canvases as a sweet, quiet gladness. The landscape has, lost nothing of its dreaminess, of its majestic

loneliness, but it breathes peace more fervently than the most idyllic corner of the inhabited world.

Not only spring or summer, however, give the feeling of happiness to the undefiled land which Singer paints, but winter itself, imposing as it is, lacks terror. It is characterized by two principal moments of happiness—peace and light. The joy which radiates from these paintings is the joy of the artist himself, of his vision. A peculiar disposition has thus found, it appears, the country from which it could derive its greatest amount of happiness; and so this work becomes, notwithstanding all its variety, the self-expression of an artist who saw in Nature himself reflected, and who is so thoroughly familiar with her that in interpreting her he expresses at the same time his own feelings.

However, this nature was not immediately for him an open book. Though an American, he had lived at Laren in the Gooi district for years and had conversed there with the Dutch painters and observed their leading themes, but the impression which the Norwegian nature made upon him was so overwhelming that he could not at once take up his brush. No one could understand this nature who had never seen its extraordinary metamorphoses in the different seasons. The tourist could never penetrate into its character so thoroughly that he could interpret its soul. Singer went to Olden in the Nordfjord, a fishing village on the west coast, where he lived its simple life. He wished to make himself at home in this country, so he moved from Laren to this little far-away village, studying life as it is lived there, shooting and fishing, and seeing the country with other eyes than the amazed globe-trotter.

Gradually he began to render his impressions in crayon drawings. Hundreds of such studies he made in the beginning only in order to make himself acquainted with

¹ Translated from the Dutch, and as printed in the catalogue of the Amsterdam exhibition issued by Frans-Buffa & Zonen, 1923. Reprinted by special permission.



Courtesy The Folsom Galleries
THE GRIP OF WINTER

WILLIAM H. SINGER, JR.

form as well as color. He made himself familiar with land and people, mountains and rocks, glaciers and lakes, with the fjords and the dwelling-places of men, rushing rivers and large falls, the woods, the motley houses, the mountain tops covered with snow, over which the sun glides, the long luminous shadows, the lifting of fogs, the wild torrents, and the wonders that the low light discloses in these highlands at night when all is quiet and nature seems to rest. I just remarked that Singer had been a long time in Norway before he felt that he knew and understood the landscape well enough to be able to paint it. The same experience as the Dutch painter who could not make up his mind to interpret this nature was that of two of the best American artists, one of whom was Singer's guest during a summer, the other for two seasons. To them also the light and color of this landscape, together with

the absence of strong contrast, were totally strange. One of them discovered a spot which reminded him of New England. There he felt himself at home and there he began painting. No other mountain landscape, even where all the summits around are covered with snow, gives an idea of the Norwegian one. In Switzerland the sky is heavier and seems closer, while above Italy it hangs as an impenetrable blue. In Norway the blue of the sky is pure, transparent and full of luminosity. The light is so strong and clear that the photographer is advised to expose his plate only half the usual time. The mountain landscape in North Canada is quite different. The mountains are four times higher, the snow-plains much vaster, the woods heavier and thicker. In Norway nature is less wild, less inhospitable; it is more intimately grand.

The sunlight in winter is reflected in the



Courtesy The Folsom Galleries
MORNING MIST

WILLIAM H. SINGER, JR.

valley, from the snow-capped mountains and is tender and soft. When the sun shines directly on the snow, it is so dazzling that it blinds the eye, accordingly all that soft sunlight that glides over the snowy plains is the reflection of the hillside. This reflection is so strong and so diffused everywhere that there is light in the shadows where one should expect darkness.

In summer time the nights have a wonderful light. It is not daylight but a brightness as the beginning of twilight, or as if a cloud was passing the sun. Then there is rest everywhere. The chickens are gone to roost at the ordinary hour, men are sleeping, but no darkness reigns anywhere and a strange, mysterious twilight prevails. He who visits this country is not surprised that this is a land of phantasy and that there is an inborn belief in phantastical, fairylike beings. He who knows it not and is not

aware of the strange sensations evoked by certain phenomena, cannot appreciate the truthfulness with which Ibsen has rendered the atmosphere of the country and the thought world of the people.

Singer is a plein-air artist. He paints quickly and works seldom more than two days at a canvas, often not more than one. After that he leaves it as it is, without retouching it. His never-failing talent of composition goes forth from everything which he thus brings on the canvas spontaneously and which has never the character of a sketch. The composition is already complete in his pastels, made before painting; the color is put down unhesitatingly. Indeed, Singer is also in his pictures not only a draughtsman of big lines but also of charming detail. They are thinly painted with oil paint, directly on absorbent canvas. They should be seen behind glass, which



Courtesy The Folsom Galleries

THE NARROW VALLEY

WILLIAM H. SINGER, JR.

takes the place of the varnish. The painter who lives in a country where purity and undefiledness prevail, aspires to purity above all. The drawing is concise also where it is tender as is the case with the Japanese; the color is pure and put on in a direct manner. Notwithstanding all reflections and preparation, the works are the direct expression of emotion and enthusiasm.

I referred to Japanese prints. The clearness of the colors, the pure and distinct outlines where is atmosphere but no smoke of towns to blur line and form, causes a drawing-like painting which renders form and color in the same stroke, whilst the tints are put on without mixing. All this is characteristic of the Japanese print. The peculiarity of Singer's clear painting in pure colors is like that of the Japanese in that it never grows hard. The colors of trees, moss, the little houses, flowers, the water—

everything trembles in the diffuse light, the reflected light which is never sharp and has a mild lustre.

A striking peculiarity in Singer's landscapes is the absolute absence of figures, men or beasts. Every detail in this pure snow landscape tells its tale; every little tree is a living being; the wooden house often with its snowclad roof, on which the sun throws a violet or soft-green lustre, is an event. Practically the artist dislikes placing in his landscape anything which has been made by men. On those white and fair snowplains the sun indicates the features not only by its light but also by its heat. The melting snow which forms rivers and falls is of a deep blue, winding like an azure serpent across the white fields. Here and there the melting snow has left spots of green land. Upon the crown of pine-needles at the end of a fantastical branch,

there is a plume of snow like a cloud of foam. The reflected light, which has been broken and colored in its circuitous way, has colored the snow itself with a soft violet or sea-green and that color is on its turn reflected upon the trees and the houses. The

and positive material, and when there is no snow upon its trunk, of positive color, too. It predominates.

Here is another resemblance with the Japanese print; a slender and somewhat fantastic form stands out against clean, fair,



Courtesy The Folsom Galleries

THE SENTINEL

WILLIAM H. SINGER, JR.

snow on the mountains often appears to be half transparent, deriving its hue from the moss and the stone underneath. Again, in the rarefied air there is a play of soft colors, pink and violet tones and green from the sky, the reflection of which is observable upon the snow. These are the skies at sunrise and sunset, and the light which has its most sensitive reflector in the white snow is influenced everywhere by their diversified hues.

A tree is against this ever-clean, much varied background a thing of positive form,

creamy hues. Quite as distinctly drawn in the light underground are the streamlets of turquoise blue water. Especially is this felt in many of Singer's pastels.

Also in his summer landscapes, where green, everywhere sparkling with mild sunshine, is the predominant color, the painter goes on drawing forms with brief strokes. His skies then are still more brilliant, perhaps for being more isolated from the earth which does not reflect them. But also there the mountains around the

green valleys are covered with snow, and being without contours, seem to dissolve into the clouds. The foregrounds on Singer's pictures are always a striking introduction to the rest, and every painter knows how difficult it is, neither to give too much

numerable small whirlpools. Here and there this playful, restless water seems to overflow the land; elsewhere it keeps within the broad, sharply-defined banks, where dark trees stand quietly on guard. Again one observes how a part of the snow changes



Courtesy The Folsom Galleries

A GLACIER RIVER

WILLIAM H. SINGER, JR.

importance to them, to make them appear too pronounced nor too insignificant. Often they are covered with snow and show a variety of form and color, the effect of the soil as well as of the light. Now there is a field of flowers in the foreground, not important, but interesting in their growth. Then there is a wild current, not a frightful mass of falling water, but a multitude of dancing small waves, turbulent as a stormy sea, yet less violent, playful and apparently, running purposeless. These resemble in-

into deep-blue water and how the rest of the melting mass is gradually eaten away by it. It is remarkable that Singer has always painted the Norwegian landscape in a genial, peaceful mood. Now, painting in the open air as he does, may be impossible in a snowstorm or even in a penetrating rain, where, moreover, there is little to be seen. However, one is inclined to ascribe the absence of the gloomy, wild, threatening element principally to the constitution of the artist who loves the joyful light and

finds gladness in the fresh, healthy strength of the country.

* * *

The artist came to Norway for the first time in 1904. Since then he divided his work between Laren in the Gooi-district and the country whence he went in spring to leave it again in autumn. In 1914, however, the outbreak of war obliged him to remain in Norway. There he saw for the first time "this glorious Nature in her mantel of snow." Thus necessity caused him to see those aspects of the landscape which have charmed him most and which have inspired him in his most characteristic paintings. William H. Singer was born in Pittsburgh, U. S. A., on July 5, 1868. He passed his youth in that large factory town, a smoky, black town, surrounded by coal mines and iron works, very different indeed from the light and bright Norwegian country. He says himself that until 1901, when he started for Paris, he "existed" only; from that time a chance was given him to "live." He studied three months only in the "Academie Julien." From that time on Nature was his only teacher.

Holland, one of the traditional centers of the landscape painters, was a great attraction to him. He built a house and studio at Laren, in the Gooi, which is still an artist colony. There was a great difference between this dwelling and the simple wooden house, which he was going to have at Nordfjord in Norway in order to start studying the Norwegian landscape.

"Often," he says, "when I had lost myself in the magic landscape before me, forgetting all other things, I felt the glory of the music of the composers most dear to me, i. e., Beethoven, Schubert, and Chopin, and with all my love for Grieg I could not fully appreciate him until I had heard his music in the rushing river, the sighing of the wind in the trees and the softly falling snow so beautiful to see and so full of romanticism and mystery. For the first time I seemed to feel how music and this wonderful Nature are absolutely one.

"Here in 1914 I built a studio and in 1921 a house, and in this little paradise, 'far from the madding crowd,' I hope to pass my simple life whilst filling my work more and more with the deep charm and romanticism of the great land of the old Vikings."

Singer exhibited repeatedly in the Parisian salon, first the old one, afterwards the new salon. He had his exhibition in London in 1914, in Amsterdam in 1913 and 1919. In America his work has been exhibited in all the principal cities. In 1916 he became an associate of the National Academy and member of the "Allied Artists of America." Now, four years have passed since this robust landscape painter interrupted for the last time his outdoor life and nature studies in order to visit again the inhabited world. He longed not only to see his work of the last three years together and to be able to judge it, but also to pass again some time with his most beloved masters such as Rembrandt, Vermeer, Turner, Corot, Matthew Maris, Fantin Latour, Sidener, Gaston la Touche and others, who always charmed and inspired him. Anyone seeing this work with the happy harmony shining forth from it, the harmony of a man living in peace with himself, understands that this artist should feel himself at home in this landscape, although the first impression is more overwhelming than picturesque. Who shall say whether it may be the contrast with his former sphere of life which makes this son of Pittsburgh enjoy so much the land of bright snow, of pure light, of primeval poetry and solitude? Others we see bound during their lifetime to the surroundings of their youth. The most striking thing is perhaps that it is an American who could thus assimilate so well with another nature, another world of ideas. We Europeans might not be able to follow him in this so completely.

Apart from his hardly mentionable three months studies at the Academie Julien, Singer is an autodidact. He taught himself this direct way of painting, and the Norwegian nature inspired his compositions. The sun and her reflected light made a colorist of him, and it is worthy of note that he was not burdened with traditions and theories when taking these lessons. Only because he was receptive to this nature which differs so much in structure and atmosphere from ours could he so convincingly bring its beauty home to us and exhale its poetry.

An exhibition of Mr. Singer's Norwegian Paintings was held in the Knoedler Gallery, New York, in April.



GLINT OF THE SEA

FOUNTAIN FIGURE

BY

CHESTER BEACH

AWARDED GOLD MEDAL OF HONOR
EXHIBITION, NEW YORK ARCHITECTURAL LEAGUE, 1924



COURTYARD WITH STAIRCASE.

PALAZZO DAVANZATI

THE PALAZZO DAVANZATI AT FLORENCE

BY SELWYN BRINTON

IN THE first of this series of articles I described the wonderful collection formed at Florence by the late Herbert Horne, and bequeathed by him, with the palace containing these treasures of Italian art, to the Municipality of Florence. In the present article I am treating and illustrating a subject of somewhat different character, but possessing features of very remarkable interest; for we have here successfully attempted the reconstruction of the daily life, the "vie intime," of a noble Florentine family in the great days of the Renaissance.

There can be no question that in mediaeval Florence the street itself and quarter immediately surrounding the present Via Porta Rossa was what we should now term a

"residential quarter" of the first importance. Here in fact were dwelling the Ardinghelli, the Monaldi, Foresi, Davizzi, Bartolini, Arnoldi, Cocchi, Cambi del Nero, and not the least among them were the Davanzati. When I open the pages of my "Histoire de Florence," by F. T. Perrens, I find recorded in that excellent work that when Pope Eugenius IV, came to Florence, on March 25 of 1436, to consecrate the restored cathedral under its new name of Santa Maria del Fiore, and went there in solemn procession from Sant Maria Novella on a "corridore" or raised road, covered with rich draperies and tapestries, and followed by seven cardinals, thirty-seven archbishops and bishops, with ambassadors and mem-



PRINCIPAL ROOM ON FIRST FLOOR

PALAZZO DAVANZATI



LIBRARY OF THE THIRD FLOOR

PALAZZO DAVANZATI



FRESCO ON THE WALL OF ROOM, FIRST FLOOR.

PALAZZO DAVANZATI

ONE OF SERIES LATELY UNCOVERED THE SUBJECT OF WHICH IS EVIDENTLY A LOVE STORY

bers of the Signoria of Florence, on his return it was the "gonfalonier de justice" Davanzati who served him as train-bearer and received the belt of knighthood as his reward. Many of the palaces which filled that quarter of the city, some of which survived almost to our own times—when I can myself recollect the wholesale demolition of the "Mercato Vecchio"—have now entirely disappeared, the Bostichi tower which faced the Loggia of the Old Market, the Palaces of the Cocchi—Compagni, Adimari, Bonacorsi, Macci, Abati, the towers of the Cossi, Alamaneschi, Cavicciuli. But others have more fortunately escaped to an age which has perhaps a better appreciation of the interest and merits of the past: among these may, I believe, be still included the towers of the Foresi and Monaldi, the Palazzo Torrigiani, built for the Bartolini, and the ancient Palace of the Davizzi, better known under its later name of Palazzo Davanzati, which is the subject of my present notice.

These Davizzi were a great Florentine family of the XVth century; their palace then, as now, faced on the Porta Rossa and was separated at the sides by small streets from the houses of the Cambi del Nero and the Del Bene. In 1498 the palace was still in the hands of Lorenzo Davizzi, but after two centuries of power this family began to decline, and in 1516 their palace passed into hands of the Bartolini, and just fifty years later was acquired by Bernardo Davanzati. The Davanzati, as we have seen, were a great old family of Florence, who had supplied eleven Gonfaloniere to the Magistracy of the Republic and four and forty priors; and one of the greatest of their race was this very Bernardo, a scholar and historian, to whom the literature of his country owes a debt. His family took a high place in Italy till 1838, when the last of them fell from a window of this palace.

When this noble mediaeval Florentine palace came into Professor Volpis' hands

some years ago it had become terribly disfigured and neglected; the facade remained in some measure, but the interior was almost unrecognizable. It took five years of work and its new possessor's devoted attention to bring back the palace to something of its ancient glory. The facade itself was restored to its former dignity and proportions, windows which had been built up were reopened, the noble courtyard, worthy of Arnolfo himself, leading to the great staircase appeared in its mediaeval severity, then the three floors rising one above the other, with something of the character of a tower (and it is to be noted that my late friend, the Rev. James Wood Brown, traced the architecture of these Tuscan palaces back to the primitive form of the single tower), ending, however, above in the beautiful "loggia," open to the sky and sun.

The rooms in these three successive "piani" are filled with incomparable treasures of the decorative art of the Italian Renaissance. I know that this has been really a labor of love to the present possessor, and that the prices paid, with good judgment, for some of the furniture shown in these rooms have been very high figures. Professor Volpi has sought here to reestablish the life of a great Florentine family of the XVth century, and we see their living and dining rooms—even the bedrooms with the night attire of the period. In seeing all this we must remember that the Italians of this period were a very refined and cultured people, far in advance of the other countries of Europe. When the French armies under Charles VIII poured down over the Alps into Lombardy and Tuscany, inaugurating a period of destructive war, it was the invasion and conquest of a highly civilized race by what the Italians had some right in calling "barbarians."

I think if I were to select what seemed to me the most impressive features of the Palazzo Davanzati, these would be the severe and noble "cortile" below; the beautiful "loggia" above, open to the warm sunlight, a "crid'e joie"; and lastly the room on the first floor containing the remarkable series of frescos, which have been now recovered and which run round the walls as a frieze. Their subject is evidently a love story or romance, such as belonged to

the life of these men and women of the middle ages, closed in within the walls of a palace-fortress, breaking out into intense emotions, whether of battle, of religious revival or of love. We see here the lovers' meeting, the first kiss exchanged, the tragedy, like that of Isolde and her Tristan, surely developing to its tragic conclusion; and purely as decoration these frescos possess very high merit. Another side of the life of the age comes before us in the Biblioteca, the library, where I noticed a Signorelli painting of Christ and St. Thomas; for on the table before us, beside a volume of the *Triumphs of Petrarch*, is the great work of Bernardo Davanzati, who acquired, as we have seen, this palace, Tacitus rendered into Italian—"Cornelius Tacitus tradotto in volgare da Bernardo Davanzati in Fiorenza," and dated. I give illustrations of some of these rooms with their magnificent trabeated ceilings. I would in these direct my readers' attention to the fine quality and design of the furniture, belonging to the period and carefully chosen; and especially to the beautiful mantelpiece in one of these rooms with its frieze of Cupids or "putti" supporting scrolls, the work of some Master of Donatello's or Robbia's period, and to be compared with the famous mantelpiece in the Sala degli Angioli of the Ducal Palace of Urbino.

WEIR MEMORIAL EXHIBITION

The Metropolitan Museum of Art showed from March 17th to April 20th a Memorial Exhibition of Works by J. Alden Weir, comprising 77 paintings in oil, 22 water colors and 32 prints. Some of these works are the property of the Museum, but many were lent by private collectors and by other museums. Among the paintings shown were "The Rose Pink Bodice," "The Christmas Tree," "The Donkey Ride," "The Hunter," the portrait of the artists' father, Robert W. Weir, and "The Factory Village," all lent by Mrs. Weir. Nine paintings were lent by the Phillips Memorial Gallery, of Washington, besides which the National Gallery of Art, the Carnegie Institute, Pittsburgh, the Detroit Museum of Art and the Art Institute of Chicago made notable contributions.

THE AMERICAN MAGAZINE OF ART

AN ILLUSTRATED MONTHLY MAGAZINE

Published by The American Federation of Arts
1741 New York Ave., Washington, D. C.

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1741 New York Ave., Washington, D. C.

SUBSCRIPTION PRICE \$3.00 A YEAR

Postpaid to all places in the United States and its possessions. Canadian postage 25 cents and foreign postage 50 cents extra. It is sent to all members of the American Federation of Arts.

VOL. XV MAY, 1924 No. 5

CHARLES ALLEN MUNN

The American Federation of Arts has suffered another serious loss in the death on April 3rd at his home in New York, of Charles Allen Munn, for many years a member of its Board of Directors, Executive Committee, and Chairman of the Committee on Publications.

Mr. Munn was President and Director of the long established firm of Munn and Company, and Editor of the *Scientific American*. He was particularly fond of books and prints and had assembled an extraordinarily interesting and valuable collection of Americana. For a number of years Mr. Munn edited or directed the editorial policy of the publication entitled "American Homes and Gardens," also published by Munn and Company; and he took a keen interest in the welfare and the development of the AMERICAN MAGAZINE OF ART, giving time and thought without stint to matters concerning it.

He was a man of fine taste and excellent judgment, and whatever he did was done with wide-awake interest and capability. He was one who got much out of life; he found enjoyment in the outdoor world and

in sport, and at the same time rode his hobby of collecting Americana with a patriotic and sportsmanlike zeal. His was a gallant spirit, and he was sincerely trusted and revered by those with whom he came in contact. The American Federation of Arts may always be glad and proud of his association with it. It is the confidence and cooperation of such men that has made possible the great work the organization is carrying on.

The following just and beautiful tribute by one who knew him long and well was published in the *New York Times* of April 7th. We reprint it here because it not only honors him but sets forth an ideal of citizenship which he exemplified that should be cherished as a precious heritage.

To the Editor of the New York Times:

In the death of Charles Allen Munn New York City loses a valued citizen. From his youth up Mr. Munn never lost his sense of high responsibility to the business which was created by his father, and which he inherited, *The Scientific American*.

The same characteristic—that sense of high responsibility—was shown in his devotion to the Church of his fathers, to the philanthropies, both private and public, in which he was interested; to his family and to the many friends, to whom he gave unswervingly his loyal affection. He was most unusual in that he combined business ability a real love of sport and an equally real love and appreciation of the fine arts.

By conscientious concentration and study, he developed the love of art into expert knowledge. His collection of "Americana" is known to stand among the very best in this country. His first interest a number of years ago began by accumulating early American prints, but he soon became a connoisseur, not only in prints but in the paintings of artists such as Blackburn, Copley, Gilbert Stuart, Charles Wilson Peale and Rembrandt Peale.

As time went on his home in New York at 62 East Sixty-fifth Street became a veritable treasure house of the best period of American art.

His opinion of any work of art was eagerly sought by other collectors, and as he was the soul of hospitality many were the individuals who had the pleasure and the profit of becoming familiar in his house with the rare, full-length portrait of George Washington by Charles Wilson Peale, and the unrivaled head and bust of the same great man by Gilbert Stuart.

In the dining room in which the last-named portrait hangs there are three other fine examples of the brush of Gilbert Stuart and an unusual Copley as well. New York City is to be congratulated upon the fact that, with the exception of a certain picture left to Princeton University, of which college Mr. Munn was a distinguished and devoted son, the larger part of this unique collection is to remain permanently in the possession of

the Metropolitan Museum of Art. In his later years he became also a collector of old American silver, and through his power of application soon qualified as an expert in that handicraft, as well as in the knowledge of early American furniture, of which he secured fine examples.

Nothing is more rare than a balanced personality. The unusual quality of Mr. Munn's character lay in the fact that in his devotion to business, art, sport, philanthropy and social life he allowed no one of these interests to become paramount, but blended all of them into a well-balanced whole.

Above and beyond these varied tastes, however, there stood out for those who loved him the far rarer quality of the home-maker. An unmarried man may often possess a beautiful house, but rarely, indeed, has he the power of making a livable and lovable home.

Mr. Munn had two such homes, one in the city and one in New Jersey, where, with a loyalty peculiar to his nature, he kept alive the traditions of his mother and father in the old place they had loved. At this country home especially one felt the charm of his hospitality. No one was ever a more generous or delightful host. No other home in the vicinity can ever be the centre that his was accorded to be. Modest to an unusual degree, these words would surprise him, but they are true.

He was a gentleman in the best sense of the word, refined in mind, in heart, and in soul, he stands out in simple dignity, and no one else can take his place in the hearts of his loving and sorrowing family and friends.

New York, April 8, 1924.

C. R. R.

FELLOWSHIP IN ART

Hawthorne in his "Marble Faun" compares religion to a stained glass window, the beauty of which is manifest to those within and quite incomprehensible to those without. Art is much the same. To understand the enjoyment of art one must likewise enter in. Perhaps the best way, the surest door of entrance, is through ownership, through possessing and living with real works of art. The next best is the opportunity afforded for acquaintance by the museum collections which are so rapidly increasing in richness here in America. An interesting thing about this love of art, furthermore, is the spirit of fraternity which it engenders. At a dinner given in London recently in commemoration of the Centenary of the founding of the British National Gallery of Art, Premier MacDonald said: "The great international spirit which is shared by all who love art is the regenerating spirit which in due time will do infinite good in the world."

THE COMING CONVENTION

The American Federation of Arts will hold its Fifteenth Annual Convention in Washington, May 14, 15 and 16. The Willard Hotel will be headquarters; the sessions will be held in the large ballroom, accommodating approximately five hundred. There will be two sessions on Wednesday, the 14th, one in the morning and one in the afternoon; one session only on Thursday, the 15th, in the morning; and two sessions on Friday, the 16th.

The Wednesday morning session will be devoted to the American Federation of Arts, a report of the year's activity, and consideration of Federation problems, which are in reality national problems, for the American Federation of Arts is not serving one locality but all. That afternoon the session will be devoted chiefly to museum subjects. It is hoped that the Honorable Robert Underwood Johnston, formerly Ambassador to Italy, and Permanent Secretary of the American Academy of Arts and Letters, will give some account of that association's plan to promote the establishment of art museums in cities and towns where they do not now exist. Mr. Charles C. Curran, of the National Academy of Design, will speak on "Technical Art Training for University Students," describing the experiment which is being tried by the New York University and the National Academy of Design whereby art students have the opportunity of obtaining academic training and academic students technical training in art. Miss Florence N. Levy, Director of the Baltimore Museum, will give an illustrated address on "The Usefulness of a Museum to the Community," and Miss Anna C. Chandler, of the Metropolitan Museum of Art, will give an illustrated talk on "School Children and the Art Museum."

Thursday morning Mr. Charles R. Richards will give an illustrated address on Industrial Art, setting forth the result of his recent survey of industrial art conditions in Europe. Mrs. Anna Ernberg, of Berea, Kentucky, will speak on the subject of "Home Industries," showing examples of the interesting work done in Berea. Mr. Walter L. Clark, of the Grand Central Galleries, will speak on the subject

of "Marketing Art," and Mr. Theodore H. Pond, Director of the Dayton Art Museum, will speak on "The Dayton Plan" for getting pictures into the home. That afternoon those attending the Convention will visit the Freer Gallery of Art, which has been opened since the Convention last met in Washington. It is hoped that an explanatory talk on the collections may be given by the director or some member of the museum staff on this occasion.

Friday morning, Mrs. W. L. Lawton, Chairman of the National Committee for the Restriction of Outdoor Advertising, will speak on the subject of "Abolishing Country Billboards." Mr. George William Eggers, Director of the Denver Art Association, will tell of unusual developments in the field of architecture in the west, showing lantern slides. There will be an address on a certain phase of City Planning by a well-known expert, and Mrs. J. G. Osburn, Chairman of Art of the Federation of Women's Clubs in New Mexico, will tell of how an interest in art has been promoted throughout that State. The afternoon session on Friday will be largely devoted to the reports of committees, to Resolutions, and to the forward-looking program for the year.

Interesting social entertainment is promised. Mrs. Coolidge has very kindly offered to receive the delegates at the White House at five o'clock in the afternoon of May 15. Mr. and Mrs. Duncan Phillips will open the Phillips Memorial Gallery to the delegates on Wednesday afternoon at five o'clock.

The luncheon each day will be served in a private dining-room at the Willard, in order to give opportunity for special conferences, and Round Table dinners will be arranged for Wednesday and Thursday at the Arts Club, at one of the Country Clubs, and elsewhere. The Convention will be concluded, as usual, with a dinner at which there will be speakers of special distinction.

The American Association of Museums holds its Convention the two days preceding our Federation Convention; the Association of Museum Directors meets at approximately the same time, and the following week the American Institute of Architects will hold its Convention in Washington. There is every reason to believe that there will be a large attendance.

Furthermore, arrangements have been made, through the cooperation of the Smithsonian Institution, whereby the exhibition of Viennese School Children's Work, which is now making a circuit of this country, will be shown in the National Museum during May. There will be special exhibitions at the Corcoran Gallery of Art and in the National Gallery, where the War Portraits are now on view. Owing to the backwardness of the season it is quite possible that some of the Japanese cherry trees will be in blossom at this time, but in any event, Washington is lovely in the month of May, and there will be much to see and to enjoy.

"One Week Book," the new publication which is in great demand, has become thoroughly familiar in the home. Baltimoreans are now filing their applications for the "One Week Picture."

The new development is due to the Art Section of the Baltimore Division of the Maryland Federation of Women's Clubs. Monthly meetings are held at the Baltimore Museum of Art under the guidance of Miss Florence N. Levy, Director of the Museum. The March meeting took the form of a luncheon and an address by Mrs. Albert Sterner on "Appreciation of Art." The importance of having beautiful things in the home was stressed, and the point made that beauty did not necessarily entail great expense.

So much enthusiasm was aroused that the cake basket was passed and contributions of dimes and quarters totaled \$7.50. With this in hand the party adjourned to one of the galleries, where the Handicraft Club of Baltimore had installed an international exhibition of prints circulated by the Print Makers of California. Several good etchings, mezzotints and woodblocks were found at prices ranging from \$5 to \$10. The choice finally centered on three. One was rejected because it was not by an American artist; this, however, was later purchased by an individual member of the group. An etching, greatly admired, did not receive a majority vote because, while interesting when studied in the hand, it did not form a decorative note on the wall. The final choice was an aquatint by H. L. Doolittle of

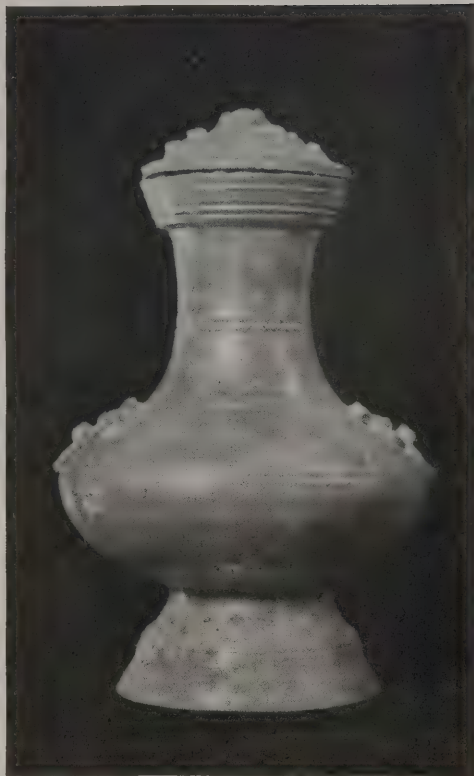
California, showing "The Ferry—San Francisco." The picture will be passed from home to home of the art representatives of the forty-five clubs in this group. After it has been the rounds it will become the property of the Museum, to be used in the traveling exhibits which go to schools and club houses.

Other pictures will be purchased from time to time, and thus there will be developed the personal and intimate acquaintance with beauty.

During the past year there has been a strong representation of Hispanic art at the Cleveland Museum of Art. In the March Exhibition of Work by Cleveland Artists and Craftsmen, the outstanding feature was a group of pictures painted in Spain by Henry G. Keller. The group of paintings from the Carnegie Institute's International Exhibition shown in February, was quite dominated by the Spanish pictures. Contemporaneously with this was held an exhibition of aquatints and etchings by Goya, following closely upon which came the two-man show of the brothers De Zubiaurre, whose strong delineation of Spanish peasant types, with backgrounds of sombre Spanish scenes, gave an impression of Spanish life quite different from the "sunny Spain" of Sorolla.

By good fortune, or intent, Royal Cortissoz lectured at the Museum at the opening of this last show, his topic being "The Masters of Spain," and the fact that Mr. Cortissoz is himself of Spanish extraction gave the final touch of Spanish atmosphere.

Of outstanding importance in the Cleveland Museum's Oriental Collection is the large group of objects presented to it by Mr. Worcester R. Warner. These have, during the past month, been assembled in the Chinese Gallery, with the purpose of showing the collection as a whole. Featured in this show is a magnificent vase of the Han Dynasty (206 B. C.—220 A. D.), which is the latest and probably the most important of his many gifts. This vase is about 18 inches in height, and, due to its long contact with the soil, its lead glaze has taken on an exquisite silver lustre.



CHINESE VASE OF THE HAN DYNASTY
(206 B.C.—220 A.D.)

WORCESTER R. WARNER COLLECTION
CLEVELAND MUSEUM OF ART

ART IN
DES MOINES

"June Morning," by W. Elmer Schofield, which was reproduced in the February number of THE AMERICAN MAGAZINE OF ART, was purchased for its permanent collection by The Des Moines Association of Fine Arts and now hangs in the corridor of the City Library. In April, Mrs. Cornelia B. Sage-Quinton, of The Albright Galleries in Buffalo, will exhibit "June Morning," lent by the Association.

A one-man exhibition of Mr. Schofield's work was shown sponsored by The Des Moines Women's Club, and at the close of the exhibit Mr. Schofield presented to the club a painting, "Approaching Storm," one of a series of Cornish coast paintings. During the exhibition Messrs. Schofield, Gardner Symons and Ben Foster were all guests in the city of Mr. J. S. Carpenter, President of the Des Moines Association of

Fine Arts. All three men painted while in Des Moines and on the last Sunday of the Exhibition the Des Moines pictures were shown. This attracted much attention and created a great deal of interest.

Following the Schofield show, 24 canvases by Louis Ritman were exhibited. "Sun Spots," one of the beautiful interpretations of the nude, was purchased by President J. S. Carpenter for his private collection. Mr. Ritman's exhibit will remain until the 19th, when a new collection from the Milch Galleries, with Mr. Wm. Sawitsky representing, will be shown.

In the Art Library a very interesting collection of etchings lent through the courtesy of Albert Roullier is shown and will continue to the end of the month. Examples of Appian, Haden, Whistler, Brangwyn and many others.

In April, the work of Leon Gaspard will occupy the gallery; the Association of Fine Arts owns "The Finish of the Kermesse" by this artist.

The Des Moines Association of Fine Arts has recently increased its membership from 160 to 750.

ART IN
JACKSONVILLE,
FLORIDA

The art class of the Woman's Club of Jacksonville, Florida, of which Mrs. E. R. Hoyt is chairman, held its Fifth Annual Ex-

hibition of Contemporary Modern Art from March 17 to 25. There were seventy-eight exhibits comprising paintings, etchings, wood carvings and a fresco panel, representing the work of well-known American artists.

On an evening during the period of the exhibition, Mr. Wood Gaylor, President of the Salons, addressed a large audience at the Woman's Club, using slides as illustrations to call attention to points where the old Italian masters and the Modernists seemed to touch. He also gave talks to the art class and to the school children. Further than these talks he, always "on the job," gave most generously of himself to all visitors who asked questions, thus creating interest in and knowledge concerning modern art.

Earlier in the year Mr. Harry Pfeiffer, of New York and Provincetown, held classes in painting in this city. He con-

cluded his instructions by an exhibit of his own and his pupils' work. From the attendance at these two exhibitions and the interest manifested in that of the Members of the Art Class—to be put on in May—the time is passing when this sort of comment will contain an element of truth. "I certainly am enjoying it. I have been up and down both coasts, and these are the only pictures I have seen in the state without a palm tree or an alligator in them!"

F. L. S.

SOUTHERN STATES ART LEAGUE
The Fourth Annual Meeting of the Southern States Art League was held on March 1 at the Telfair Academy of Arts and

Sciences, Savannah, Georgia, and proved unusually successful. The program included an address of welcome by Col. A. R. Lawton, President of the Telfair Academy, reports by the different officers of the League, and further addresses by Mr. C. B. Gibson, Superintendent of Public Schools in Savannah, Judge Marcellus Whaley, of Columbia, S. C., and Mr. Alon Bement, Director of Fine Arts of the Maryland Institute, Baltimore. Attractive entertainment was also provided in the form of an automobile drive and receptions at the Telfair Academy and at the home of Mrs. Mills B. Lane, of Savannah. At this meeting the following officers of the Southern States Art League were elected for the coming year: Mr. J. Carroll Payne of Atlanta, President; Miss Florence M. McIntyre, of Memphis, First Vice-President; Mr. James Chillman, of Houston, Texas, Second Vice-President; and Miss Virginia Woolley of Atlanta, Secretary and Treasurer. Miss Florence McIntyre was also appointed chairman of exhibitions.

The meeting was held in connection with the opening of the Fourth Annual Exhibition of the Southern States Art League, which was set forth in the galleries of the Telfair Academy. The catalogue of the exhibition listed 222 works—oil paintings, water colors, miniatures, etchings, drawings and sculpture, by the leading artists of the south. It has become customary to select a group of paintings from the annual exhibition each year to be sent out on circuit. Last year forty-five of the best paintings

were selected and sent on a tour of the southeast. This year a similar group has been chosen and includes works by such well-known artists as William P. Silva, Alice R. Huger Smith, Alice Worthington Ball, William Woodward, and Camelia Whitehurst, to name only a few. At the close of the exhibition in Savannah on April 5, this group was sent out on a southern circuit, of which Austin, Texas, is the initial point.

The Art Department of the
 GIFTS TO THE Los Angeles Museum of
 LOS ANGELES History, Science and Art
 MUSEUM has lately been enriched
 by the gift of five paintings
 by distinguished American artists. The
 donors of these paintings are Mr. and Mrs.
 Preston Harrison, of Los Angeles, through
 whose generosity, largely, the art collections
 of the Museum have been acquired. The
 paintings are hung in the rotunda of the
 Museum, which is called the Harrison
 Gallery.

Two of the recently presented pictures are a "Nude" (with Oriental background) by Leopold Seyffert, and "Les Contrabandiers" by George Elmer Browne. The first of these was originally called "The Silver Screen" and was shown in the Carnegie Institute's International Exhibition in 1920, also in the Pennsylvania Academy's exhibition in 1919. Later the artist changed the background from a silver screen to the present Oriental tapestry, since which time it has been exhibited in a number of cities. The second painting, "Les Contrabandiers," was exhibited in the Paris Salon in 1914, and held the place of honor in the centre wall of the main gallery. It shows a magnificent storm breaking over the mountains and a small group of figures—the smugglers—in the foreground, and is considered one of the best examples of this artist's work. Other paintings included in the gift are "Fishing Boats at St. Ives," by Hayley Lever, showing a harbor filled with fishing boats; "The Cove, Ogunquit," by Cullen Yates; and "Center Bridge, Pennsylvania," by Edward W. Redfield. These paintings have also been shown in the leading exhibitions, such as those of the Carnegie Institute, Pittsburgh, and the Chicago Art Institute.

In addition to these five paintings three

important works—"Little Town of Bethlehem," by Elliot Daingerfield, "New England Village Street," by Childe Hassam, and a figure painting by Frederick Frieseke—have been purchased by Mr. and Mrs. Harrison for the Museum and will be added to the Harrison Gallery in the near future. These beneficent art patrons have promised to further increase the Museum's collections by portraits of themselves, that of Mr. Harrison to be painted by Wayman Adams during the coming summer, and that of Mrs. Harrison to be done by Robert Henri upon his return from Spain.

The week of March 24 to
 BUY A 31, was set aside by the
 PICTURE WEEK Art Department of the Los
 Angeles District Federation
 of Women's Clubs as "Buy a Picture Week," during which time the artists of Los Angeles and vicinity held "Open Studio," thus enabling the public to become better acquainted with their work, and thereby encouraging purchases. The same week was observed throughout the state of California, and in this manner scores of beautiful works by such artists as R. Clarkson Colman, Conway Griffith, F. W. Cuprien, Anna A. Hills, Joseph Kleitch, Theodore Jackman, Curtis Chamberlain, Karl Yens, Emily H. White, Julie E. Raymond, and others were made available to the public.

The State Chairman of Art in California is Mrs. R. Clarkson Colman, who is conducting an active campaign throughout the state in the interest of art and its appreciation. Foremost among the Clubs' activities at the present time is an endeavor to stimulate art purchases, as well as interest in art, the establishment of art commissions, an abatement of the billboard nuisance, the encouragement of native art, art publicity through the newspapers and magazines, and art books for the public libraries.

The Fifth International
 INTERNATIONAL Exhibition of Prints, as-
 PRINTMAKERS sembled by the Print-
 IN CALIFORNIA makers' Society of Cali-
 fornia, was held during the
 month of March, at the Los Angeles Museum and attracted much favorable attention. It included 370 prints by artists of ten countries, giving a comprehensive view of

the kind of work that is being done by the printmakers of the world. The foreign countries represented this year were England, France, Belgium, Czecho-Slovakia, Italy, Germany, Sweden, Switzerland, Japan and Canada. The jury for this exhibition, consisting of Benjamin C. Brown, President of the Printmakers' Society; F. Morley Fletcher, lately of the Edinburgh School of Art; Lee Randolph, Director of the San Francisco Art Institute; John C. Stick and Dr. Ford A. Carpenter, of Los Angeles, made the following awards: Gold Medal, offered by the Los Angeles Chamber of Commerce, to Adolphe Beaufrere of France; Silver Medal offered by the Printmakers' Society, to Louis Rosenberg of the United States; Bronze Medal, offered by the Printmakers' Society, to Frederick Monhoff of the United States; the Mrs. Henry E. Huntington prize to Armin Hansen of the United States; the Bryan prize, offered by Mr. and Mrs. William Alanson Bryan, to Robert H. Whitmore of the United States; and the Storrow prize, offered by Mrs. Samuel Storrow for the best Block Print, to Walter J. Phillips of Canada. In connection with this exhibition the Printmakers' Society issued a most attractive little catalogue, containing excellent reproductions of several of the works shown.

ART IN ATTLEBORO Interesting reports are received from time to time from the local chapter of the American Federation of Arts in Attleboro, Massachusetts, which has been holding a number of notable exhibitions and lectures during the past season. Among the former may be mentioned a collection of water colors and drawings by Alice R. Huger Smith, secured through the American Federation of Arts and an exhibition of paintings selected from the collection of the Vose Gallery in Boston, and including works by such artists as George Inness, D. W. Tryon, Bernard Pothast, Henry R. Poore, Herman Dudley Murphy, and others. Both exhibits were shown in the Attleboro Public Library and attracted much favorable comment. An illustrated lecture on George Inness was also a feature of the season's programme. This lecture, circulated by the national organization, was read by a member of the chapter

and was followed by a short talk by Mr. W. C. Thompson, of Boston, on George Inness and his work. These are but a few of the activities of this enterprising organization, which is at present making plans for further development.

The Brooklyn Museum
THE BROOKLYN MUSEUM opened on March 23 an exhibition of paintings acquired by gift and purchase during the past six months. The collection covers a wide variety of types and schools, and the following partial list suggests the diversity of interest which the new accessions inspire. Especially notable as representing the works of contemporary American artists is "The Sand Cart" by George Bellows; the "Basque Fishermen" by Claggett Wilson; a pencil drawing by Winslow Homer; and water colors by Joseph Pennell, John E. Costigan, George Hart, Howard Giles, Dudley Mygatt, Herbert B. Tschudy, Edward Hopper, Sandor Bernath, Owen Merton, Edward V. Warren, Isabel Whitney and Sybil Walker. The contemporary French school is represented by four drawings by Paul Helleu, and water colors and drawings by such artists as Boutet de Monvel, Charles Demuth, Gir, Savin, Deluermoz, and many others.

The Museum's collection of early American portraits is augmented by a portrait by Jeremiah Theus, representing Elizabeth Rothmaler, painted in Charleston, S. C., in 1757; a Portrait of a Gentleman, by John Neagle, and a Portrait of a Lady, by Charles Elliott.

Together with the paintings were shown several examples of modern French sculpture, including a faience figure of a monkey by Louise Oehse; a bronze vulture and a terra cotta figure of a Girl Weeping, by Borga; a bronze head of a child by Morel; a bronze statuette of a Slave, by Lamouredieu; a terra cotta figure by Bucher and a bronze figure entitled "The Baker," by Gaston Broquet.

An interesting exhibition of work by students of the Society of Illustrators' School for Disabled Soldiers was held during March, at the Art Center in New York. This school

was founded in 1921, with nineteen students, under the direction of Mr. William A. Rogers, and has grown steadily in membership since. When the armistice was signed in 1918, the Government had already begun the great task of rehabilitating its disabled soldiers, thousands of whom were no longer able to work at their former occupations. Members of the Society of Illustrators, notably Mr. C. B. Falls and Mr. Ray Greenleaf, conceived the idea of having the Government equip a school for training these men as commercial artists and furnish necessary materials, the members of the Society of Illustrators giving their services as instructors. To this end Mr. Greenleaf went to Washington and succeeded in convincing the Veterans' Bureau of the need of such a school. The school is at present located at 480 Lexington Avenue, with a membership of sixty, all earnestly training in preparation for employment and success in some branch of commercial art. Exhibitions of the work of these students are held annually, the quality of which has testified to the excellent instruction that is provided and the great service that the school has rendered to many disabled veterans.

AMERICAN ARTISTS IN PARIS

An exhibition by the American artists in Paris was held recently in the Knoedler Galleries, 17 Place Vendôme, under the patronage

of His Excellency, Myron T. Herrick, United States Ambassador to France, M. Paul Leon, directeur des Beaux-Arts, M. Leonce Benedite, of the Luxembourg, and M. Gabriel-Louis Garay, directeur du Comité France-Amerique.

Among the works attracting special interest were those by Walter Gay, who exhibited an important interior "Palais de Versailles" and also several studies. Mr. Gay is an officer of the Legion of Honor. Walter MacEwen, also of the Legion of Honor, contributed only one canvas "Reflexion"; Albert Gihon showed "Coin du Finistere" and "Lever de lune"; Clarence Gihon "Un Coin de la rue Servandoni" and "Le Petit Port"; Lendall Pitts, pupil of J. P. Laurens, one painting "Manteau de Neige" and etchings; Ernest T. Rosen, who has two pictures in the Luxembourg, was represented by "Le Ravissement" and

"Frisson." Other artists exhibiting were Jules Pages, Walter Griffin, Leslie Cauldwell, Alexander Harrison, Louis Knight, W. S. Horton, Eugene Vail and Elizabeth Nourse.—the last however only showed two sketches. A "Sketch" by His Excellency, Myron T. Herrick, was a notable exhibit. The only sculptors represented were Francois Coulon and Paul W. Bartlett, the latter showing two medallions.

M. J. Duffaud in *La Peinture* commented fully on the interest and merit of the pictures, and remarked that American artists are painting with a richness of expression, and a nice feeling for form and design, borrowing from the artistic genius of France only its best qualities.

Studio and gallery teas

IN ST. LOUIS have almost been established as a custom this

past season in St. Louis when the artists have received their friends on Sunday afternoons to view special exhibitions. Notable among these were the gatherings at William Schevill's studio; the receptions during the exhibits of paintings by Frank Munderscher and Mary McColl at the Todd Studios; the musicales and social hours at the St. Louis Artists' Guild during the exhibitions by Tom P. Barnett, Nino Ronchi and the retrospective display by St. Louis sculptors. At these sessions were heard stimulating discussions of art matters among artists and illuminating conversations between artists and laymen. Such intercourse between artists and laymen leads toward the better understanding of art.

The reception given by the Art Alliance of St. Louis at the City Art Museum to view the work of the students of the St. Louis School of Fine Arts was the first occasion this year to celebrate the fiftieth anniversary of the art school. Cooperating with the alliance were the Twentieth Century Art Club, The Wednesday Club, The St. Louis Artists' Guild, The College Club of St. Louis, The Tuesday Club, The St. Luke Art Society and the Fine Arts Committee of the General Federation of Women's Clubs, Eighth District. Edmund H. Wuerpel, addressed the assemblage on "The Meaning of Art Education." A. Blair Ridington, the President of the Art Alliance, presided,

The City Art Museum displayed during April, Rakka pottery, Rhodian, Sultanabad, Koubatcha and Damascus wares; Sassanian and Arabic glass, Persian miniatures and Hellenistic bronzes lent by Kouchakji Freres, New York, Paris and Aleppo. Interesting forms, lovely in color and design, distinguished the pottery and attracted considerable attention. The glass of unusual pattern and iridescence was beautiful in color and compared favorably with objects in the Museum's collection of ancient glass. The Persian miniatures were in themselves an excellent exhibition and the whole collection was most pleasingly installed.

Photographs, by Laura Gilpin, occupied one of the special exhibition galleries at the Museum during the month. "The Garden of the Gods" is a favorite theme of the photographer and her work shows a fine poetic and atmospheric quality rather than definiteness of outline.

Oscar Thalinger's exhibit of paintings shown in the art room of the Public Library was followed by a display of the work of Marie A. Garesché.

Tom P. Barnett is showing a collection of his paintings at the Jefferson Hotel.

Paul Berdanier has recently finished a large painting to record "The Coronation of the Queen of Love and Beauty" at the annual Veiled Prophet Pageant for the Veiled Prophet Association of St. Louis. The painting was first shown at the Noonan-Kocian gallery and then for two weeks at the City Art Museum before its permanent placement at the Jefferson Memorial, the home of the Missouri Historical Society.

Dealer exhibitions have been paintings by Lilian Genth, and the annual exhibition of the Taos Society of artists at the Noonan-Kocian Gallery; at the Shortridge Gallery, three paintings of the Mississippi River by Frederick Oakes Sylvester, who died about ten years ago, and who was known as the "Painter-Poet of the Mississippi," paintings by William R. Leigh and Maurice Braun.

A unique display at the St. Louis Artists' Guild last month was the retrospective exhibition of the work of the St. Louis sculptors: Victor Holm, Nancy Coonsman Hahn, Caroline Risque, Joseph Horchert, Adele Schulenberg Gleeson, Robert P. Bringham and Sheila Burlingame. An effective background for the sculptures

were the decorative batik scarfs and panels by artists of the Guild. Notable in pattern and color were those by Sheila Burlingame. M. P.

The National Association of Women Painters and Sculptors gave an informal evening for members and their friends at the National Arts Club, New York, at which a talk and demonstration in modeling was given by Leo Lentelli, the sculptor. Other features of the evening's entertainment were dances by Helen May, the English dancer, and songs by Gertrude McDermitt.

On another evening a reception was given by the Women's University Club to the National Association of Women Painters and Sculptors at the Club House. The reception was given in connection with a specially invited exhibition of flower paintings by members of the Association which was on view at the Club from March 1st to April 1st.

Other entertainments given for members of the Association were those of the Women's City Club of New York, held in connection with their exhibition of pictures by Mary Cassatt; and of a number of prominent artists having studios in the Sherwood Building which they generously opened to the Association and to the Women's University Club.

The Twenty-Eighth Annual Exhibition of the Baltimore Water Color Club was held in the galleries of the Peabody Institute, Baltimore, from March 12th to April 9th. Over three hundred works were on view, constituting a larger showing than usual. Several artists of note, among them Anna Fisher, Charles Hopkinson, and Wayman Adams, sent individual groups, adding materially to the general strength of the exhibition.

The Jury, which was composed of Cullen Yates, Hilda Belcher and Paula Himmelsbach Balano, made the following awards: the Peabody and Baltimore Water Color Club prize of one hundred dollars, offered by Mrs. Robert Brown Morison for the best group of paintings in water color, tempera or pastel, to Anna Fisher for two



Courtesy of the Salmagundi Club.

LA ROBE DE BOUDOIR

FRANK H. DESCH

AWARDED THE SALMAGUNDI CLUB PURCHASE PRIZE OF \$1,000
RECENT ANNUAL EXHIBITION OF OIL PAINTINGS

flower paintings, "Chrysanthemums" and "Yellow Roses"; the Charlotte Ritchie Smith Memorial Prize of fifty dollars offered by Miss Sidney Buchanan Morison for the best miniature shown in the exhibition, to Eulabee Dix Becker, for a miniature entitled "Dix Becker"; and Honorable Mention to Helen Winslow Durkee for a miniature entitled "Little Richard." In addition, the Harriet Brooks Jones prize of fifty dollars, offered by Mrs. Harry C. Jones for the best picture in color or in black and white, was awarded by the donor to Ercole Cartotto for a silver point drawing entitled "Rose."

Warren Wilmer Brown giving an account of the exhibition in the *Baltimore News* of March 17th, made the following comments: "The pastels by Hugh Breckenridge, especially 'Autumn Meadow,' are rich in tone, but compared with the oils he has been showing lately, apparently for the purpose of exploiting an extraordinary theory of color, are tame and conventional. Lilian Giffen, President of the Water Color Club, is showing four broadly painted landscapes and marines, of which we prefer 'Innisquam Light'; Dora Murdoch shows four works, all of them pure and sparkling in color; Everett Lloyd Bryant's two small figure



THIRD BATTALION, 10TH INFANTRY, U. S. A., STATIONED AT FORT HAYES, UNDER THE COMMAND OF LIEUT. COL. W.A. CASTLE AND MAJ. WM. MORRIS, VISITS THE EXHIBITION OF MARINE PAINTINGS AT THE COLUMBUS GALLERY OF FINE ARTS

studies are charming; Erik Haupt sent some Annapolis etchings of uneven value and two of his familiar pastel studies, clever portraits of Mrs. S. Staley Tragellas and of an attractive girl called 'Peggy'; Walter Gale's 'Mt. Kineo' is the strongest work of his that we have seen; Ercole Cartotto's 'Rose' is a charming silver point, and his other drawing, 'Sister' bears further evidence of his skill as a draughtsman; L. W. Nielson Ford is particularly successful in 'Water Patterns'; the examples by Paula Himmelsbach Balano and Felicie Waldo Howell are characteristic, especial note being due the former's 'The Acropolis' and the latter's 'Over the Garden Gate.' Henrietta Duer's 'Young Armenian' holds a conspicuous position admirably."

The Columbus Gallery of Exhibitions Fine Arts held an exhibition THE COLUMBUS of Marine Paintings by GALLERY OF ART such well known painters of the sea as Carlsen, Dougherty, Ritschel, Waugh and Woodbury, and a collection of paintings by

Frederick A. Bosley, interiors, portraits, still-life, landscapes and flower paintings, during the month of March. In April there was set forth an exhibition of works by foreign and American artists brought to Columbus by the Vose Gallery of Boston, together with a loan exhibition of Paisley and Cashmere Shawls lent by local owners.

The exhibition of Marine Paintings was visited upon one occasion by the Third Battalion of the Tenth Infantry, U. S. A., stationed at Fort Hayes. The men professed great interest, and the photograph which is reproduced herewith was taken at the time. This is believed to have been one of the first occasions when an entire battalion visited an art exhibition in a body.

The largest exhibition by contemporaneous painters of water colors ever held at the Art Institute was the International Exhibition of Water Colors which opened at the Institute on March 20. Five hundred and sixty paintings were catalogued as against four

AT THE ART
INSTITUTE
OF CHICAGO

hundred and forty-five last year. As indicating the international character of the exhibition it is interesting to note that thirty-nine of the paintings were Swedish, thirty-two German, twenty-three English, ten French, seven Norwegian, four Canadian, two Hungarian, one Scotch and one Japanese. All of the others were American.

The recent exhibition of etchings held under the auspices of the Chicago Society of Etchers at the Art Institute was the most successful of any that has taken place. This exhibition was made up of the work of members of the Society, thirty-five of whom were from abroad. Of these twenty-two were from England, eight from France, two from Vienna, two from Italy and one from Prague. Twenty of the exhibitors were from Chicago, twenty-two from eastern states, eighteen from western, and three from southern states. The sales totaled over \$5,700 and comprised more than 439 prints. Many were in color.

Thirty-two paintings were sold in the exhibition of works by Chicago Artists which was held at the Art Institute in March.

Leopold Seyffert of the School of the Art Institute, has lately been in Denver, painting a portrait of Governor William E. Sweet, of Colorado.

Arrangements were made whereby the Sargent Exhibition shown at the Grand Central Galleries in New York and reviewed at length in the AMERICAN MAGAZINE OF ART last month, was transferred to the Art Institute of Chicago, opening on April 18 to continue to June 1.

Activities of the Art Alliance in the movement to increase the membership of the organization have been most successful, additions of new names to the list of lay and artist members making the total number more than two thousand, as announced by the president, John F. Braun, Esq., at the luncheon at the Alliance on March 21st attended by the committee in charge of the movement. The president recommended the closing of the list of new members for the present, and Col. Samuel P. Wetherill, Jr., assured those who were there that the increased member-

ship would not mean that the social and artistic standards would be lowered.

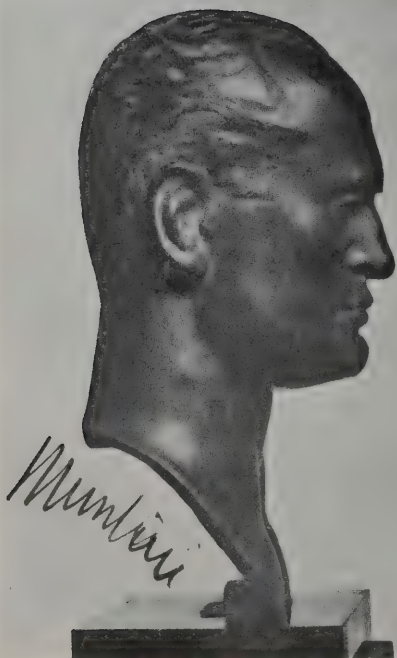
Chinese paintings and other works of art collected by the Chinese Scholarship Committee of Bryn Mawr College were on view in the galleries from March 11th until the 30th. Water colors by Mr. Harold E. Dickson, landscapes showing very free and thoughtful interpretation of nature, especially of the grey day, were exhibited during the last fortnight in March. Jewelry, the handiwork of Miss Helen Sweetser White and Mrs. Leroy S. Lyon, essentially modern in itself, while showing Medieval, oriental and classic influence, silverware by Georg Jensen, the Danish sculptor, and Greek embroideries collected by Dr. A. J. B. Wace were also on view.

East Indian Ragas and Kashmiri Folk Songs were given in costume by Ratan Devi at the Alliance on March 18th; a song recital by Miss Susanna Dercum on March 12th, a recital of original compositions by members of the Manuscript Music Society on March 19th, and a concert by the Philadelphia Operatic Society under direction of Mr. Hedda Van den Beemt was presented on March 20th. Mr. Braun gave an illustrated talk on "American Painting" at the Graphic Sketch Club on March 25th, and Mrs. Lucy Fletcher Brown on "Japanese Prints" at the Paint Club on March 13th.

Viennese Children between the ages of four and sixteen are the producers of the works in painting and wood-carving seen in a very unusual exhibition during March, at the School of Industrial Art, transferred from the Brooklyn Museum where they were installed in December last. The exhibition was brought to Philadelphia by the Art Alliance, the Art Teachers' Association, the School Art League and the American Friends' Service Committee.

The Edward T. Statesbury Prize of \$500 was awarded to Mr. J. Joseph Capolino for his group of four paintings in the 119th Annual Exhibition of the Pennsylvania Academy of the Fine Arts, illustrating the history of the United States Marine Corps; the Fellowship Prize to Mr. Ross E. Braught for his "Provincetown" and the Philadelphia Prize to Mr. William M. Paxton for his nude, "Phryne."

The Annual Exhibition of the Fellowship



BRONZE BUST OF S. E. BENITO MUSSOLINI
BY NANCY COX MCCORMACK

of the Academy was very successful this year, the oil paintings being exhibited at the Art Club, the water colors at the New Century Club, and forty-two sales were made.

The Fifth Exhibition by Ten Philadelphia Painters was held at the Art Club, March 8th to 21st, and included the names of Theresa F. Bernstein, Cora Brooks, Isabel Branson Cartwright, Constance Cochrane, Mary Russell Ferrell Colton, Fern I. Coppedge, Nancy Maylin Ferguson, Lucile Howard, Helen K. McCarthy and M. Elizabeth Price. Among the outstanding works of this group of leading women artists should be mentioned a number of excellent portraits and figures by Mrs. Cartwright, "Isabel Reading," by Miss Brooks; "Isle au Haut Cliffs," by Miss Cochrane; Mrs. Coppedge's charming "New Fallen Snow"; Miss Bernstein's boldly painted, richly colored "Big Trees" and Miss Price's decorative "Hollyhocks." The almost bizarre coloring of the landscape of the Arizona region and the Canyon country were strikingly depicted by Mrs. Colton. Eighty-four works were shown.

EUGENE CASTELLO.

A joint exhibition of the works of Nancy Cox McCormack and Edgar Alwin Payne was held in Paris in the galleries of Jacques Seligman and Son, from March 15th to April 1st.

Mrs. McCormack showed eight works in sculpture, among them a portrait bust of Mussolini, the Italian Premier, for which he gave sittings in Rome because of her success in modeling his kinswoman, Lidia Rismondo. The original of this bust is in the possession of Mussolini, and a replica is owned by Mr. Pam of Chicago. Other works displayed were a bust of Giacomo Boni, archaeologist of the Palatine and the leading man of letters in Italy, which is to be placed permanently in the Capitoline Museum in the Hall of Illustrious Men; a bronze relief of Ezra Pound, the American poet, which is in the collection of Mr. John Quinn of New York; a bas-relief of Monsignore Ubaid, shown in the Paris Salon of 1923; the terra-cotta of Lidia Rismondo, mentioned above; a bas-relief of Adolfo de Bosis, poet and translator of Shelley's works into Italian; a bronze of Laura de Bosis, her son, shown in the Paris Salon of 1923; and a bronze portrait bust of Io Stessa, also shown in the Paris Salon.

Mr. Payne, who is a painter, showed sixteen works, principally landscapes.

Nancy Cox McCormack is an American who has been living abroad for some time. She was represented in the recent Biennial International Exposition in Rome by the same group of works which has just been shown in Paris, with the exception of one bronze, that of Io Stessa. Mrs. McCormack spent last summer touring England, Scotland and Belgium, returning to Italy by way of Spain. It is her plan to return to America this summer for a year. Arrangements are also being made to show this collection of her work in Chicago and New York in the near future.

In Chelsea an important LONDON NOTES new art centre is announced. It has the support of Augustus John and other leading artists, and its chairman is Eugene Goossens, the conductor and composer. It will be both fashionable and a real haunt for the

best artists and musicians of whatever tendency. Galleries, concert room, restaurant, etc., will be under most capable management.

An important spring exhibition has been that of Wilson Steer, whose water-color landscapes are the finest completion of English landscape tradition that can be seen. Nevinson has also been exhibiting in a one man show. The former was at the Goupil and the latter at the Leicester Galleries.

Messrs. Colnaghi are closing the Grosvenor Galleries, and give as the reason that they could not obtain enough new paintings of high merit to enable them to go on with their undertaking there; wishing to show only what they consider the best, they will now continue to hold exhibitions in their other building in Bond Street, which was designed especially for the exhibition of lithographs and etchings, in which the firm specializes.

Mr. Lethaby, the famous authority on architecture, has declined to accept the Gold Medal awarded to him by the Royal Institute of British Architects, as did Ruskin fifty years ago. In the words of the President of the Institute, the declination in this case was "on account of extreme modesty." Mr. Lethaby objects to medals on principle.

One of the events of the spring has been the Townplanning Exhibition and Conference lasting a week, at University College. The exhibition was opened by H. R. H. Prince Arthur of Connaught, and the lectures and discussions marked the development of a stage of education in the subject which has advanced considerably in the last ten years.

The eighth Ideal Home Exhibition organized by the Daily Mail has come and gone. Landscape gardening is always a feature of this show, which, though frankly commercial in character, nevertheless presents points of interest for those interested in the improvement of the Englishman's home. An exhibition of photography was included.

The Architecture Club has had its second exhibition at Grosvenor House by permission of the Duke of Westminster. This consisted entirely of photographs of completed works.

AMELIA DEFRIES.

LONDON LETTER

Following the movement of the great Railway Companies in commissioning members of the Academy

to design posters, the Underground Railway of London has just purchased two mural paintings by students of the Westminster School of Art for the new station at Westminster. It is hoped that this will be followed by an extension of mural decoration in such public places. Meanwhile, Hesketh Hubbard, the director of the Print Society, is suggesting that traveling collections of pictures should be exhibited not only in the London stations, but in the large provincial cities. It is very desirable that art should thus be brought before the British public, who are less inclined to visit the public galleries than is the case in France.

The National Gallery has just acquired the picture by Jacob Ochtervelt known as "An Interior, with a Music Party," which has been owned privately in England for many years and was sold in 1864 for a few pounds. It is a very welcome addition, as but few good examples by this artist exist in public collections. Meanwhile the arrangements at the Tate Gallery for the collection of foreign art are being satisfactorily made, by reason of the gift of fifty thousand pounds by Mr. Samuel Courtauld for the purpose, the donor having joined the council of the Trust and indicated the artists that in his opinion should be represented in the collection. Works by Renoir, Manet, Degas and Van Gogh have already been purchased. A clause in the deed provides for the sale of any work when it becomes possible to secure a better example by the same artist.

A popular move has been made by the Beaux Arts Gallery in London, by having two successive exhibitions of pictures by well-known living artists, all of which are marked at the same price of thirty-one pounds. The experiment has been a great success, for most of the works at both shows were sold. There is a tendency to place more reasonable prices on the works of living artists and it is to be hoped that it will extend, for there is no doubt that many people are deterred from buying pictures and sculpture by the heavy, and in many cases, exorbitant prices. With a lower charge a higher percentage of sales will be

secured and a greater circulation of works of art.

A most successful exhibition of a few pictures, together with 180 drawings in pen and water color, by Eugene Boudin, was held at the Lefevre Galleries, and one half or more were sold. This unusual and gratifying success was largely due to the reasonable prices asked. K. P.

ART IN DETROIT

The chief exhibits of the month in Detroit have been from outsiders, Guy Wiggins's and Wilson Irvine's landscapes at the Carper galleries, Georg Jensen's silver at the Arts and Crafts, Mrs. Edith Rockefeller McCormick's collection of laces at the Institute, stage sets in miniature by famous designers in the Children's Museum. Mr. Wiggins and Mr. Irvine were here for a week or so during their exhibit, and being pleasant gentlemen were much feted by Detroiters who knew them or admired their work.

The large art events of the month were plans for the future rather than actual performances. Under the chairmanship of Mrs. Lee Simpson, the Society of Arts and Crafts is planning rather an innovation in linking up its work with the schools. A large exhibit of the art work done in private, parochial and public schools, will be held in the galleries of the Society early in May. This exhibit will include all the crafts, as well as design of various sorts and rewards of merit will be given. For children in grammar years there will be illuminated scrolls, for children just in high school, an honorary membership in the society for one year, and for juniors, seniors and junior college young people, a two year honorary membership as craftsmen in the society. Various attempts have been made by this society to encourage local talent in some actual way. Three years ago a spring exhibit for local craftsmen was inaugurated by Mrs. Mary Chase Stratton which has been successfully carried on to its third exhibit which will take place in May, and will include work designed in Detroit and produced elsewhere, designed elsewhere and produced in Detroit, or both produced and designed in Detroit. The various exhibits of decorative art brought from the east and from abroad by the Society, are a

source of education and stimulus to the town craftsmen, of course, but the spring exhibit gives him actual contact with juries and committees and the buying public as well as giving him prize winning opportunities.

The three competitions in design put on during the year by the Society, with three prizes each time, are another opportunity which designers in the decorative field are quick to grasp.

The Institute of Arts has made several notable purchases during the month; "Yukon Sunset," by Katherine McEwen, one of the prize water-colors from the Michigan artists show; a Greek torso in marble, purchased from the collection of the Count of Estournel, credited to the early third century B. C.; and also—leaping lightly from classic antiquity to insistent modernity—they have purchased John Sloan's "McSorley's Bar," a picture which was exhibited here and caused much comment two years ago. McSorley's Bar, as the old guard know, was the saloon where writers and painters used to foregather in brave pre-war days. Another purchase is a bronze helmet, also Greek, from the fifth century B. C. which, in queerness of design and richness of patina is a decided addition to the classic department which so far has but little to recommend it.

Setting an example which it is to be hoped other far seeing benefactors of art will follow, Mrs. Edgar B. Whitcomb has given the Detroit Museum of Art Founders Society, a gift of \$1,000 to be used as a traveling scholarship for some art student designer or craftsman in Detroit between the ages of 18 and 20. The scholarship will be awarded by competition in June of this year.

The Scarab club—also innovating—gave a most successful exhibit of graphic arts this month. Many members of the club are commercial artists of one kind or another, and illustrators. This was the first effort the club has made to make their work distinctive by giving it a special exhibit which, it is hoped and supposed, will grow into an annual affair.

The last, and perhaps the most interesting exhibit of the month was put on at the Hanna-Thompson galleries this week in a group of modern French painters which

sketchily covers the impressionistic period down to post-impressionism: Boudin, Degas, Guillaumin, Manet, Monet, Pissaro, Renoir and Alfred Sisley.

M. H.

ITEMS

The Boston Art Club showed in its galleries from March 28th to April 19th, an unusual exhibition of small pictures in oil, water color and pastel, no one of which was larger than sixteen by twenty inches in dimensions, and many of which were of considerably smaller size. Three prizes were awarded in connection with the exhibit—a prize of \$100 for the best group of paintings shown, a prize of \$50, offered by Mr. Theophile Schneider, for the best single painting, and a third prize of \$25, awarded by vote of the visitors for the most popular painting in the collection.

The Western Arts Association will hold its annual meeting this year in Dayton, Ohio, May 6th, 7th, 8th and 9th. An interesting and varied program is planned, which includes, among other things, an address by Gerrit A. Beneker, the well-known poster artist, on "Art, Its Problems of Today"; and also a talk by Mr. Jen Jensen, the landscape painter of Chicago, who will explain how to treat the grounds around the schoolhouse to secure the best effects. One of the evening lectures which has been arranged, will be illustrated by means of moving pictures, showing the manner in which classes in the Industrial Arts may be conducted under the platoon system of education. Several prominent superintendents and college presidents will present their views on the trend of art and industrial education. Several Round Tables have been arranged also, with such topics for discussion as "Art Appreciation," "The Old and the Vision of the New in Art Education," "Measurements of Achievements in Drawing," "Teaching Clothing Design," and "Art in Home Economics."

The St. Louis Art League is holding an extended series of specific exhibitions showing the utilization of art in St. Louis, in one branch of industry after another. Each of these specific exhibitions is kept rather narrowly defined within the range deemed

most serviceable; and the series is so planned as to constitute a thorough exhibition survey of the industrial application of art in St. Louis. Following will be a more comprehensive exhibition, serving as a review, and putting the situation in form to be practically grasped. There will be adequate catalogues, studies, talks technical and popular, and educational literature. The League has announced as its object in holding these exhibitions, to find out how far and how practically art can be made a factor in the industrial advancement of St. Louis. It is also making inquiry of art directors in other cities concerning similar conditions elsewhere.

The Connecticut Academy of the Fine Arts held its Fourteenth Annual Exhibition of Oil Paintings and Sculpture in the Annex of the Wadsworth Athenaeum at Hartford, Connecticut, from April 14th to 30th. Prizes offered in connection with this exhibition were the Charles Noel Flagg prize of one hundred dollars for the best work of art shown; the Alice Collins Dunham prize of fifty dollars for the best portrait shown by a member of the Academy; and the Gedney Bunce prize of fifty dollars for the best landscape or marine shown.

The Cincinnati Museum Association will open on May 24th, to continue throughout the summer, its Thirty-first Annual Exhibition of American Art. This will comprise original works by American artists not before publicly shown in Cincinnati, in the various mediums, including painting, water color, pastel, black and white, mural decoration, sculpture, wood-carving, architectural design, artistic pottery, etc. The Jury of Selection for this exhibition included Mr. H. H. Wessel, Mr. C. J. Barnhorn, Mr. George Deberciner, Mr. J. E. Kunz, Mr. J. D. Wareham, Miss Dixie Selden, Miss Agnes Prizer, and Mr. John E. Weis.

A new art association was formed in Long Beach, California, early in March with the object of creating and stimulating interest in art and advancing the movement for a Municipal Art Gallery for the city. This organization, which was instituted with thirty charter members, is to be called the Long Beach Art Association, and has as its President Mr. Louis Fleckenstein, the well-

known pictorial photographer. Other officers of the association are Mr. T. R. Fleming, first Vice-President; D. R. Barker, second Vice-President; Alice Maynard Griggs, Recording Secretary; Adelle Phelps, Corresponding Secretary; Mrs. Louis Fleckenstein, Historian; and Edna Hester Badgley, Treasurer.

The Eleventh Annual Exhibition of the Allied Artists of America, Inc., of which G. Glenn Newell is president, opened at the Fine Arts Galleries, 215 West 57th Street, New York, on April 25th to continue to May 14th. The recently elected committee on Hanging and Selecting the Annual Exhibition consisted of George Elmer Browne, Chairman, Ulric Ellerhusen, H. L. Hildebrandt, Edward Volkert, Robert H. Nisbet, Edward H. Potthast, Paul King, and Ernest L. Ipsen. Among the artists who have lately become members of this organization are Clara Weaver Parrish, Edith Penman, Mathilda Brown, Clyde Forsythe, Jack Wilkinson Smith, Robert A. Carter, Abbott Graves, Alethea H. Platt and Charles H. Patterson.

The Sixth Annual Exhibition of work by Cleveland Artists and Craftsmen will be held at the Cleveland Museum of Art from May 6th to June 8th, inclusive. This will include painting, sculpture, textiles, printing, photography, etchings, furniture, jewelry and metal work, miniatures, embroideries and laces, ceramics, and book-binding. The Jury of Selection for this exhibition included Mr. Eugene Speicher, of New York, Mr. Ellsworth Woodward, of New Orleans, and Mr. Mahonri Young, of New York.

Harvard University has recently received as a gift from the students of all of its departments, a portrait of President-Emeritus Charles W. Eliot, presented in commemoration of the ninetieth birthday of this distinguished educator. The portrait is the work of Charles S. Hopkinson, a nephew of Dr. Eliot, and a Harvard graduate. It is the fourth portrait by this artist to come into the possession of the University, the other three being of Professor George Herbert Palmer, Professor Charles Eliot Norton and Professor Barrert Wendell. The first of these hangs in the living room

of the Harvard Union, the latter two in the Faculty Room of University Hall, where it is probable that the Eliot painting will be placed.

The Mulvane Art Museum of Washburn College, Topeka, Kansas, was opened with an exhibition of work by artists of Topeka, who made a most creditable showing. The collection was supplemented by paintings owned by the Gallery or loaned by members of the faculty, among which were two landscapes by Charles H. Davis, Henry Salem Hubbell's "The Orange Robe"; F. Hopkinson Smith's "Venetian Canal"; a water color entitled "Red Butte," by William H. Holmes, Director of the National Gallery of Art, and a landscape by Appleton Brown. Two so-called "Old Masters" were brought to light—one, a portrait of a Roman soldier, sent to a friend of Washburn College by an ancestor living in St. Petersburg, Russia, a hundred years ago; another, purporting to be a portrait of Piambo, painted by Bassano.

Events of interest in the Art Colony of Albany, N. Y. during March and April, were a lecture and demonstration by Mr. Lorado Taft, the distinguished sculptor of Chicago, and an exhibition of photographs of Albany and vicinity made by William Noyes. The lecture by Mr. Taft was given on March 25th, the exhibition shown from April 7th to 14th, both in the State Education Building.

Again the Iowa State College at Ames plans to conduct a European Summer School in Landscape Architecture. This school takes the form of a European tour, and the instruction will be given en route. The party, limited to ten students, will sail from New York the middle of June and return the middle of September. Classes will be held in preparation on shipboard, and among the places visited will be, in addition to the principal cities of Italy, Lausanne, Paris, London and Liverpool. Professor P. H. Elwood, Jr., of the University, will be in charge.

The Ontario Society of Artists held its Fifty-Second Annual Exhibition at the Art Gallery of Toronto, Grange Park, from March 8th to April 8th. The catalogue of the exhibition listed 195 works in painting, drawing, and sculpture, representing more than one hundred artists.

BOOK REVIEWS

PAN THE PIPER, by Anna Curtis Chandler. Harper & Brothers, publishers. Price \$2.50.

How to see beauty and having seen it, how to feel it and express it so that others may see and enjoy, is the expressed purpose of this most original book. It is written by "the story teller" who is well known for her splendid work in the educational department of the Metropolitan Museum of Art, where her stories woven about the museum's sculptures, paintings, tapestries, pottery and other treasures, entertain thousands of children yearly. The quest of Beauty is made a delightful game, played by the Girl and the Gazelles, the Boy with the Turtle, and other famous museum figures who come to life in this volume. The hunt for the Secrets of Beauty—rhythm, balance, color pattern—begins and the Color Fairies join the throng which dances about Persian carpets, Chinese potteries, Japanese brocades, paintings and carvings. The author has a keen sense of the aesthetic and is able by her charming narrative powers, to voice the artist's message in each case and to vitalize it for the benefit of her readers. It is a very suggestive book for teachers and other "story tellers."

GREEK AND ROMAN SCULPTURE IN AMERICAN COLLECTIONS, by George H. Chase, Ph.D., Professor of Archaeology in Harvard University. Harvard University Press, Cambridge, Mass. Price \$7.50.

The eight chapters in this book are as many lectures delivered by the author in the spring of 1919 in a course offered by the Lowell Institute, of Boston. The plan for these lectures was suggested by Professor Kekule von Stradonitz's "Die Griechische Skulptur," in which the history of Greek sculpture is traced with special reference to the collection in the Berlin Museum. In like manner, Prof. Chase has prepared a brief history of Greek and Roman Sculpture using as illustrations and as a basis for his text, works of ancient sculpture in America. He has drawn for the most part, as he explains, on public rather than private collections, partly because public galleries are more accessible for study and partly because these works were best known to himself. One purpose of the book, he explains, was to call attention to the increas-

ing wealth and importance of our collections in this field. This purpose undoubtedly he has fulfilled, and it will be an amazement to many to learn of our extraordinary wealth in this particular—a wealth which it would be difficult to overvalue both in its relation to art development and to historical association. Prof. Chase himself in the introductory lecture on "The Archaic Period" admits that the subject of these lectures might seem at first sight to invite comparison with the familiar topic of "Snakes in Ireland," or to suggest the theme once proposed in jest for an address at the American School at Athens, "The Influence of the Discovery of America on the Development of Greek Art"; and he confesses that after he had proposed it he had moments of wondering whether he had not been rash. Even he was not quite prepared for what he actually found when he began a more careful study of the matter. Of what enormous value it is to the student to know that he can now make a study of the development of Greek and Roman Sculpture from originals here in our own land—works which may be examined and studied not at second or third hand through the medium of photographs or casts but actually as they came from the hands of the sculptors save such blemish as may have been derived through the cruelties of time. Accompanying these lectures there are no less than 262 illustrations, through the medium of which in several instances comparisons are made—parallels drawn which help to emphasize various characteristics in the chief works under consideration. The book is delightful and at the same time very instructive reading—a valuable contribution to our American literature on art.

THE ART OF HESKETH HUBBARD, by Haldane Macfall. The Moreland Press, Ltd., London. Price 10/6. Limited Edition 50 copies, 42/0.

Eric Hesketh Hubbard was born in London in 1892. Preferring art and poverty to a clerkship in a bank with prospects of financial advancement he has won his way to success. As an etcher and a painter he has gained admission to the chief galleries not only in England and Scotland but in Paris, Venice, Holland and Denmark, and in other parts of the world. He is, moreover, a pioneer—one eager to spread a love of art

among the people and willing to work in the interest of his fellow artists. Under his leadership, the Print Society, formerly of Ringwood, now of Woodgreen Common, was formed; circuit exhibitions were planned and an admirable portfolio system proposed to encourage print collecting was originated. Also Mr. Hubbard has written admirably on art and edited a book or two on etchings, the chapters of which have been contributed by his fellow etchers. As Mr. Macfall says, he is an artist of originality, of notable individuality. He is also a man of imagination, an indefatigable worker. His is an interesting personality. The book illustrates 26 of his works, ten etchings, two drawings and the rest paintings. It is a most excellent piece of printing, an extremely artistic publication.

THE ITALIAN LAKES, by Gabriel Faure.

GRENOBLE AND THEREABOUTS, by Henri Ferrand. Published by the Medici Society, Ltd., London and Boston. Price \$2.50 each.

The Medici Society, Ltd., of London and Boston, printers of choice reproductions in color of the works of great masters, has just issued these two interesting "Picture Guides" of regions peculiarly dear to the traveler's heart, which should prove valuable both as introductions to the regions, their art and natural attractions, and also as souvenirs of the best type. They are books which one could well slip into a travel satchel and peruse with interest on the steamer's deck, giving enjoyable foretaste of awaiting pleasure. They are both copiously illustrated.

THE ART OF LETTERING, by Carl Lars Svensen. D. Van Nostrand Company, New York, publishers. Price \$3.50.

As the author of this book says, "The art of lettering comprises much more than a knowledge of letter forms and the ability to execute them. Beyond the technique is the very important study of use." This is something which every executive who uses printing should know and should take under careful consideration, for printing after all is a fine art and requires a knowledge of type and space and composition far beyond the comprehension of the majority, who are of the opinion that all that is necessary is to give an order and a journeyman printer will do the rest. In other words, that that which is in type merely

happens, little dreaming of the skill and artistic knowledge which is requisite to a good use of type.

THE CITY'S VOICE, A Book of Verse by Morris Gray. Marshall Jones Co., Boston, publishers. The Merrymont Press.

The author of this book is the President of the Museum of Fine Arts, Boston, and the author of various inspiring essays on the relation of art to the people such as "The Real Value of Art," published in *THE AMERICAN MAGAZINE OF ART*, reprinted in pamphlet form and widely distributed by the American Federation of Arts, and "The Museum and the People," printed and distributed by the Trustees of the Boston Museum. It is a beautiful little book, full of exquisite verses, sonnets, songs, fragments—poetic in thought as well as in expression, full of the beauty which we find both in nature and in art, that beauty which is inherent to life. These verses cover a wide variety of themes; some are of love, others of motherhood, a number relate to seafaring, while yet others have been called forth by the songs of birds or the art of a master painter. The following, entitled "An Old Rosary," is typical of the spirit which imbues all as well as of the grace of expression:

"Who knelt in prayer before the feet of God,
She knew the wonder, worship, that which gave

Madonnas by the master—that make
Cathedrals—that in aspiration save."

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IN THE NEW YORK GALLERIES—JUNE

A number of the exhibitions placed on view this month will remain throughout the summer, and therefore they generally present large and carefully selected groups.

The Ainslie Galleries, 677 Fifth Avenue, will show paintings by Inness, Wyant, Winslow Homer and Homer Martin.

The Babcock Galleries, 19 East 49th Street, have on view a large collection of modern and slightly earlier American paintings. Such familiar names as Homer Martin, Inness, Wyant are to be found here as well as the more recent ones of Davis, Hutchens, Wiegand, and so on.

At the Daniel Gallery, 600 Madison Avenue, a group of modernists will show during the summer. The list includes Preston Dickenson, Demuth, Marin.

At the Ferargil Galleries, 607 Fifth Avenue, may be seen paintings and sculpture by American artists.

The Grand Central Galleries stage this month the so-called "Patrons Exhibition," from which the lay members are allowed to select their gift pictures. Among the pieces of sculpture shown will be "The Eternal Moment" by Anna Coleman Ladd, an Indian piece by H. K. Bush-Brown, "The Water Goddess" by Willard Paddock; Brenda Putnam and several other sculptors are prepared to make portraits for the members. Sargent has presented the painting called "The

Game of Chess," Costigan gives "Moonlight," Richard Miller a semi-nude figure, Gardner Symons a winter landscape, other contributors are George de Forest Brush, Dougherty, Hawthorne, and a few other painters will execute portraits. A number of the canvases to be shown are being painted especially for this exhibition.

In the summer exhibition at the Macbeth Galleries, 15 East 57th Street, there is to be found a delightfully varied show that nevertheless hangs harmoniously in one gallery. Amid some new work one has the pleasure of discovering some choice older ones such as a garden party by Alden Weir, and the Old Lyme Church by Childe Hassam. This last painting is an extraordinarily charming and accurate portrait of the church. A small landscape in interesting dun colors is recognizable as a Bruce Crane. There is a figure painting by Frieseke and another one, of a young girl, by Hawthorne.

The Print Department of the Metropolitan Museum will continue the exhibition entitled the Art of the Book.

The Montross Galleries, 550 Fifth Avenue, will have works by living American artists. Horatio Walker shows a canvas called the "Milkmaid," small in size but large in its epic simplicity, one of the subjects taken from the life at Orleans Island, Canada, where he daily sees a farm life all but primitive in its mode.

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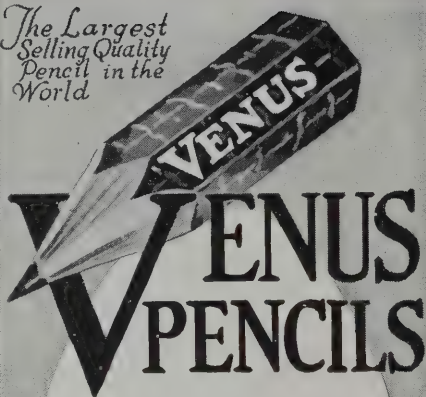
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In the Historical Department in addition to the exceptionally fine Burlingame Johnson collection of Chinese porcelains may also be seen the Cherry African Collection from the Belgian Congo, the Hinman collections of arms, porcelains and baskets, the Otis collection of weapons and many objects of early California history, both Indian and Mexican. In the Colonial and Early American section special interest is taken in the cupboard made by Abraham Lincoln.

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JUNE, 1924

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GARDEN OF MR. MYRON HUNT

PASADENA, CALIFORNIA

THE AMERICAN MAGAZINE OF ART

VOLUME XV

JUNE, 1924

NUMBER 6



CALIFORNIA LANDSCAPE

WILLIAM WENDT

CALIFORNIA AND SOME CALIFORNIA PAINTERS

BY ROSE V. S. BERRY

Chairman, Art Department, General Federation of Women's Clubs

NO REGION is richer than California in what it has to offer a painter for serious consideration. It is only fair to the California painter that something of this variety should be understood before writing of their production. If the observer would appreciate truly what he sees painted, he must, at least, have some idea of what there has been to paint. Many, in failing to grasp this extraordinary variety in California, immediately distrust the painter. It is amazing to observe how little of its variety—its

differing landscape, its forests, its mountains and its sea—is accepted by those who do not know it. Its painters in the past have seen two or three of its most obvious phases which public opinion has accepted, and it is very difficult to impress the unseeing with the fact that there are literally innumerable possibilities, for the California artists to present upon canvases, which are delightfully new and rich in promise. Every feature that exists from England to central Africa, and from Spain to Greece, can be



THE SEA

JACK WILKINSON SMITH

painted in California excepting the architecture. In addition to this, no single portion of California has one appearance; there is a change for every hour, and for every few miles.

The mountains are, in some places, high, snow-capped, serrated peaks, bleak, barren, and forbidding, ranging around 14,000 feet in elevation. On top of these high sierras it would stagger any stranger to catch and record the atmospheric wonders as they transpire. Lower down, within the timber line, the artist encounters heavily wooded hills, some of them so dense that they forbid his approach. Others are so open, so lovely, and so beautifully spaced that they might have been planted. Still lower down, just emerging from the valleys, rise the foothills, some of them totally lacking in trees, while

others are wooded alternately, and sometimes together, with oak and eucalyptus trees.

For six months of the year these hills are green and globular; during the other months, for lack of rain, they turn into a dazzling yellow which carries on to the darkest browns. Californians are especially fond of the hills at this time; accustomed to them, they revel in the varying brown and yellow tones, which strike the easterner as muddy, forced, untrue, and unattractive. Many of the painters enjoy the rich velvety-yellow of the hills and the contrasting green oaks, which cling closely to the earth's surface much of the time, making flat bits of design and green spots irresistible to his love of a decorative motive. All of these ranges are in turn subject to change accord-

ing to the sun and fog, wind and rain of the season.

The mountains are no more variable than the valleys. Some of these are great, broad expanses of fertile, planted fields—waving

higher foothills, while acres and acres creep up the heights as grazing slopes only, pasture lands with a semi-wild character tending toward vastness and totally unlike cultivated meadows.



GIRL WITH GOLDFISH

JEAN MANNHEIM

grain, green and gray in the wind, or golden when ripened. Other fields, less in area, are planted and cultivated until they resemble a mosaic; these are the small fruit farms and the vineyards. Still others are planted in orchards, and these have their seasonal beauty, spring bringing them into blossom with every spray of the tree ghost-like in its delicate statement. In some places all of this planting may extend to the

There are regions in California as Spanish as any bit of Spain. The Spanish chapter in the history of the Pacific coast will survive always by the beauty of these remnants of the Spaniard and Mexican as he built, in his way, his houses of sand-colored clay, thick walled and roofed with the warm, red tiles. These low, squatty adobes are well adapted to the heat and glaring sunlight of the west. Whether as the tiny adobe



MANUEL

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dwelling or the home of the Spanish grandee on his 1,000-acred grant, the hacienda hollow-squared enclosing the lovely patio, these buildings are a part of the land, literally taken from the land from which they sprang, and they are always beautiful. Nothing lovelier ever rose from a frontier country than the California Missions, twenty-two in number, each ranging one day's journey apart from San Diego to San Francisco. No two of them are built the same, though they all possess the charm of the intimate handling, almost a modeling, of the unskilled builder. They are all characteristically lovely in plan, setting, and approach. Their gardens are made musical by small trickling fountains, colorful by richly blooming plants; their dignified, long-vistaed colonnades; their silent, low-arched cloisters; their many-belled towers sighted through long tree-planted avenues make them rank among the rare bits of picturesque perfection. For years they have constituted one of the attractive subjects for the painter, and several of the Californians have been able to portray the adobe walls with great beauty, sometimes with opalescent, glistening moonlight effects, frequently in the bright light of the sun, and quite as delightfully in the shadow when the adobe walls go to a subdued, softened purple.

The ocean and its land relationship are quite as varied as the mountains. There are cliffs coming down to the water's edge, precipitous and bold; there are forests that stop only when the salt water begins to reach the roots of the trees; there are beaches of curved-bay lines which give an intimate nearness to the vast body of the Pacific. There are sand hills which rise to unexpected heights which form brilliant white dunes, dazzling and scintillating in the sun. These are often covered with low creeping vines, scraggly bushes, and exquisitely colored flowers, and form one more distinctive note in California's paintable material.

The trees as they grow in their native heath are some of the wonders of the west. The oak is always picturesque. On the hills there is one variety which is apparently stunted in growth, low, tight, and hovering close to the earth, it is little more than a bush in appearance, but it is well formed and makes excellent pattern on the landscape. Other oaks spread their great boughs into

the open space above, reaching up in spite of trunks that bend and twist earthward, revealing in every bough, branch and twig, something of the tremendous effort, and the everlasting resistance the tree has maintained with the elements. The eucalyptus tree was imported into California from Australia and grows luxuriantly. It is the one tree that towers into the air with a feathery pattern, massing itself into clusters of green which sun and sky peep through, and it gives itself to the wind with a bending, bowing grace. There are the palms, dates, bananas, magnolias, and orange trees, semi-tropical, formal and possessing a certain beauty, but rigid and unyielding, lacking in grace and disturbed by wind. The evergreen trees growing beside the deciduous trees make the California landscape green the whole year through, and allow spring to come almost unannounced save by the blooming orchards. There is one type of forest growth which has defied every artist who has attempted it as yet—the California Redwoods. They are indescribable; they have great height, marvellous girth, beauty, and unsurpassed dignity of form; they exist still in primeval groves where they send one spellbound into worshipful silence, dumb for lack of words.

Over and above all else that is peculiar to a region is the varying character of the landscape making certain sections as unlike as it is possible to find them. Monterey has its unknown cypress trees. Some authorities insist that it is the only existing grove of the ancient "Cedar of Lebanon." Whatever they may be, they have in their twisted, split, gnarled, wind-bent trunks and boughs all the drama that could have been caught and held in the battle of centuries between trees and ocean winds. Some of the artists are inspired before these trees into wonderfully powerful transcriptions of these friends of men, these trees which would teach endurance. At Laguna and La Jolla in Southern California, there are beaches rock-bound and pool-clasping. Back of the sea for miles stretch rolling hills made lovely and more stately with oaks and eucalypti, which later yield their place to the spreading walnut orchards as they capture the sunlight and embrace the mystery of shadow under their thick, green limbs.



MONTEREY OAK

ORRIN WHITE



FRIENDLY SHELTER

JOHN FROST



CARMEL COAST

OWNED BY THE LOS ANGELES MUSEUM

GUY ROSE

There are deep canyons, thickly grown with palms, which speak of nothing so much as Africa. There are areas covered with cacti, unknown to the American painter until he seeks the semi-desert rich with its sage, gray-green and velvety, where he often finds the yucca's blooming stalk standing sentinel-like on guard. Beyond this lies the desert vastness with its heated, arid, death-dealing expanses wedded to a sky so fascinating that beauty lovers forget the earth in its contemplation. Here, as in other places, color is riotous, and no palette ever mixed by a painter could truthfully convey the magic of extravagant coloring as it appears on the desert. Yet all of this is California; over it all there goes for variety, loved and portrayed frequently by these men seeking Nature's moods, the fogs and mists, the rains and wind, the day and the night with sunlight and moonlight, the tinting of the dawn, the wonder of the setting

sun, often sinking in a maze of color only to be followed by an afterglow unequalled save perhaps in Egypt and Greece.

There is yet one other factor in the seeing of California from the painter's viewpoint: the deceptive magic of the rarified atmosphere which sharpens every line into a thread, obliterates distance, and throws the entire landscape into a detailed area defying the artist who looks for indefinite masses to treat with great breadth. No painter masters this without an earnest and prolonged struggle, and no one appreciates the difficulty until he has worked for months to produce his first honest California painting.

In California's cities there are districts as foreign as large colonies numbering anywhere from ten to twenty-five thousand Spanish, Japanese, Russian, Chinese, and Hindoo residents can make them. There are the California flowers and gardens which carry tremendous color appeals in their



THE WITCHERY OF WINTER—YOSEMITE

BENJAMIN C. BROWN

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riotous hues and abundant growth. There are cities utterly barren of trees built on hills gullied and canyoned by streets which penetrate the business and dwelling blocks of stone-stacked masonry. Yet other cities are encircled with mountain ranges and softened in outline by long avenues of palms and gracefully overarching pepper trees. There are hill towns, valley towns bleak and western; there are mansions of architectural excellence, there are flower and vine-covered cottages snug and homelike, and there are wind-swept, desolate cabins, all possessing human interest and local attraction.

If to this varying subject matter, which, after all, has been cited only from that which is glaringly outstanding, the creative, imaginative, decorative, beauty-searching eye of the artist is added, there are possibilities beyond estimation, sights beyond belief, beauty as yet untranscribed and variety unrevealed. However, there is in much

that has been produced a truthfulness unrecognized by those who have never seen with understanding the glory of its setting.

In the material used for illustration and the painters selected—unfortunately many good ones are omitted from an article of this scope—characteristic California subject-matter has been chosen, some of it very literal, some of it fancifully portrayed, while the painters are representative men and women. Nearly all the California painters have studied in the old world, many have exhibited in the French Salons, and not a few of them are medal men. Some of the best exhibit in the eastern winter shows, and in the last few years there have been several one-man-shows in the galleries on Fifth Avenue, and elsewhere, of the Californians.¹

¹The American Federation of Arts has circulated this winter a collection of paintings by California artists.



HILL SLOPES

HANSON PUTHUFF



WESTWARD TO THE SEA

R. CLARKSON COLMAN



THE COMING NIGHT—POINT LOBOS

WILLIAM P. SILVA

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TOP OF THE WORLD—GLACIER POINT, YOSEMITE

F. CARL SMITH



MEN OF AGRA—INDIA

HELENA DUNLAP

One of the painters known best, perhaps, by his treatment of the figure in the sun, is Jean Mannheim. He is particularly fortunate in catching an unconscious pose of children. The bright spots against the shadow make rather strong contrast, but the painter gets them relatively true. It is especially interesting to see this development of Mannheim, for he has painted with Brangwyn, and when he came to California he was strongly under the influence of that English painter. There is evidence of breadth of handling in the "Girl with Goldfish," and there is an element of happiness in all that Mannheim does.

Another painter who has come to Pasadena from the east and European study is Carl Smith. His work is well known in Washington, D. C., where he lived for some years. "The Top of the World" is literally the top of the high Sierras, at an elevation of 10,000 feet. Those who know Glacier Point in the Yosemite Valley will readily recognize the lone tree and the Half Dome near by.

The highest peaks are in the sun; the sky is in keeping with the rest of the painting, which is all in a very high key.

Still a third painter who made his reputation in the east and is now thoroughly identified with California is William P. Silva, who was born in Savannah but lived for many years in Chattanooga, where he engaged in business, turning to art after he was forty and winning an enviable reputation both in this country and abroad. Two years ago one of his California landscapes received an Honorable Mention in the Paris Salon.

John Frost is one of the California painters who sees the land and its flowers, the desert and its sand in a high-keyed scale of color. He, like all others, is fascinated with the impossible; no one can carry the literal truth in a rendition as one would choose to if realism might prevail in a palette administration. On account of the brilliant lighting his canvases are especially ambient, in some instances poetical and delicate, in



THE OLD MISSION

JOSEPH KLEITSCH



THE OLD TOWER

ALSON CLARK

others powerful in subject-matter even though its treatment is in pale color and cold.

Clarkson Colman is one of the younger men whose poetical rendition of the sea and the plume-like pattern of the eucalyptus trees have won him an enviable reputation.

Helena Dunlap, who has recently returned from three years in India, is showing nothing but foreign canvases. Her strength and power characterization is pronounced.

Carl Yens is too little known. There are times when his canvases come out boldly and with great nerve. His emotional quality is his great strength and his weakness often, but there is no question of excellence in rendition.

Orrin White is another who seems to have caught the spirit of California's trees. In "The Distant View" he has delicately presented a mountain range enhanced by the eucalyptus screen through which they are seen. In "The Monterey Oak" he paints the flat, massed pattern of the oak of this region.

Benjamin Brown, better known in the east than some of the other Californians, is equally strong in portraying the high, snowy crevassed mountain range or the low-lying regions less ominous in their beauty and giving a greater opportunity for color.

Jack Wilkinson Smith is one of the men with strength and virility. He is especially strong in his handling of the mountains and the sea.

Hanson Puthuff is a painter who has an excellent average. He paints with understanding and a certain realism, yet there is a personal element in his scenic translations.

Alson Clark is a well-known eastern painter who has recently, but permanently, identified himself with the California art colony. He has been fascinated by the low, massive adobe missions and houses of the Spanish epoch in California's history. He portrays these walls with an exquisite beauty, almost pearl-like in sheen and glinting color. They are greatly enhanced by the tall eucalyptus trees which he makes into patterned sentinels.

William Wendt has long been the interpreter *par excellence* of certain California landscape types. No one does the low hills with the heavy, nestling oaks better than he does. He also has a keen appreciation of vistas held back by trees.

Two Chicago painters have only been in California for the last few seasons, but their work is interesting because they come to it with new eyes. Joseph Kleitsch is one of these, Cornelius Bothe being the other.

Loren R. Barton is a young woman with great promise who has lately been exhibiting oils, having previously confined herself to etching.

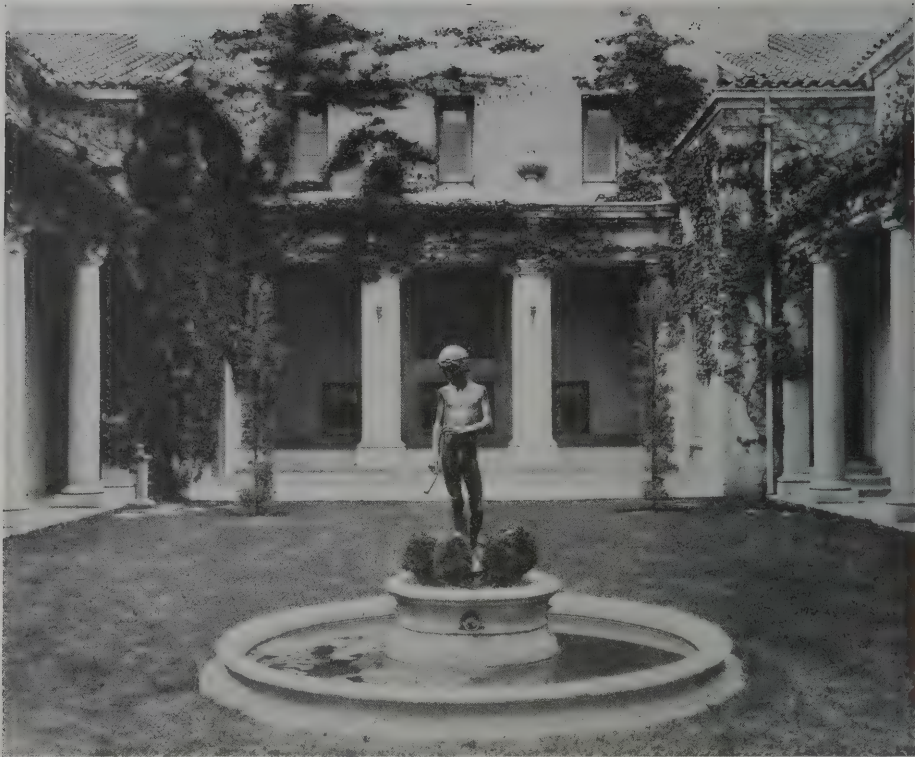
Guy Rose, a man who studied for years in France, has given California some pictures dear to art lovers. With much Monet tradition he has been able to alternate and vary his work with strength and clarity, with delicacy and an exceedingly poetical treatment.

In an article like this it is impossible to tell, even in a relative way, the worth-while qualities of the painters and the fascination of the land. If some idea other than the usual intangible, indefinite one may be obtained from this glimpse of Southern California, it must suffice.

VICTOR D. BRENNER

Victor D. Brenner, who was especially distinguished for his medals and portraits in bas-relief, died in New York City on April 5. He learned from his father the art of seal cutting and, after his arrival in New York at the age of nineteen, found employment as an engraver and die cutter. His first important commission was for a design for the medal presented to Nansen and Peary by the American Geographic Society. At the instance of President Roosevelt he designed the Lincoln penny, in connection with which he is said to have expressed a preference that this coin should be of the smallest value in order that it should have the largest circulation and familiarize the most humble with Lincoln's face. Among his notable relief portraits are those of Dr. Lyman Abbott, John Hay, William M. Evarts, and Theodore Roosevelt.

As an editorial writer in *The Outlook* has truly said, this Russian immigrant was in one sense never really an alien. Just because he was from a foreign land he saw some of the truth and beauty in America hidden from the eyes of the native-born. The spirit which illuminated his life and found expression in his art was the universal love of art which brings all nationalities into close kinship.



POMONA COLLEGE, CLAREMONT, CALIFORNIA

MYRON HUNT, ARCHITECT

FOUNTAIN FIGURE BY BERT JOHNSON

THE WORK OF MYRON HUNT, ARCHITECT

BY CHARLES H. CHENEY

THE QUALITY of architecture in Southern California is certainly improving, in some cases reaching exquisite heights of expression.

Everyone is interested in the progress of this most intimate of the fine arts—the art of building—the one which should be developed to the highest degree because all people must perforce live lives bound up with buildings of many kinds. But such progress is as yet 90 per cent thwarted in most cities, for an average of less than 10 per cent of all buildings in any city is designed by trained designers with even a claim to artistic understanding.

Hence all who love a good design have watched with enthusiasm the progress of the last twenty years, for only that long ago there was on the average less than 1

per cent of the buildings put up which could even claim to be architecture at all, if we accept the common definition of architecture as the “art” of building. This great increase in proportion of buildings having distinct artistic merit marks definite progress in the architecture of our time.

It is therefore refreshing and inspiring to review the work of one of the great living architects of the southwest, particularly of one who has made such a marked impression upon the architectural thought of his time, not only for rare success and nobility of design in some of his buildings but also for the high standards and ideals which he has inspired in those who have come into contact with him.

Myron Hunt of Los Angeles has won a deservedly high place as an architect for the



MARYLAND HOTEL SHOPS—PASADENA, CALIFORNIA

MYRON HUNT, ARCHITECT



RESIDENCE OF MAJOR J. H. H. PESHINE, SANTA BARBARA, CALIF. MYRON HUNT, ARCHITECT



PATIO, MISSION INN—RIVERSIDE, CALIFORNIA MYRON HUNT, ARCHITECT

excellence of his own work (only a few examples of which can be here illustrated) but perhaps as much also for his continued unselfish insistence upon the development of an appropriate type of architecture for Southern California, one which will properly fit the bright, sunny and arid climate of this part of the world.

Mr. Hunt's buildings are marked by the greatest simplicity, never forced, a restraint that is marvellous. They are rich in quality, have great dignity, and gain their beauty

from simple masses. There is a sound structural feeling about them that denotes the honesty and sincerity of the designer in trying to express what the buildings are for, and they are in the spirit of the region.

The wide range of his buildings shows that by training and necessity he has developed certain American methods of attacking his problem. In design they are, generally speaking, adapted to the local traditions of California, yet they show knowledge of the best of the art developed



FIRST CONGREGATIONAL CHURCH—RIVERSIDE, CALIFORNIA MYRON HUNT, ARCHITECT

through the ages along the Mediterranean under parallel conditions of climate and setting. However, when clients coming from New England have insisted on Colonial houses to fit their Colonial furniture, Mr. Hunt has adopted a type of design to express the inherited culture of the emigrant. On the whole, though, his work is Californian, if there be such a thing.

The sheer beauty of proportion and success of the Congregational Church at Riverside will stand out for many a decade, captivating

all who see it. Perhaps a somewhat finer detail could be wished for, yet the whole is too good to question. The dignified and simple facade of the Huntington Library at San Marino forms a fitting and beautiful housing for one of America's greatest and most precious collections of rare old books and fine examples of Anglo-Saxon literature and paintings.

Quite a different note, and one that must delight all long bored with and hating the generally stupid design of most all store

buildings, is that shown in the Maryland Hotel Shops in Pasadena, or in the Magnin Shops at Hollywood, where even the make-believe of the moving-picture center has not caused a diversion from sound architectural treatment.

But it is the lovely, long tile roof with a low, simple colonnade at the Flintridge Country Club, hugging its long, flat site and appropriately in contrast with the bold, rugged ranges of hills behind that has probably appealed to the most people.

Another note again is found in the County National Bank at Santa Barbara, with its basilical form of interior in graceful and dignified simplicity of detail, with lofty central nave or lobby and high side aisles with beautiful colonnades set off by the rich wood panelling, in contrast with the nicely proportioned masses of plaster above. Certainly it must enrich, by the mere environment of its high, artistic quality, the lives of all who may use it or even pass by on the outside. For there is a loftiness of expression, a dignity, and a successful and happy proportion about this structure which engage respect and arouse interest.

The courtyard of the Music Building of Pomona College has a pleasing quality of good scale, big enough for dignity yet intimate enough to have human quality, with an attractive and restful feeling throughout. Here, as in other examples of Mr. Hunt's work, there is a fine use of Italian lines, without any thinness. It is scholarly. The mouldings and forms are all well thought out and evidently used with the sure hand of an experienced and finished designer.

Mr. Hunt also well understands the values

of landscaping and has many fine gardens to his credit, both large and small, his own garden exemplifying, perhaps as well as anything, his deep feeling for the massing of shrubs and placing of garden architecture even on a small plot, to give an inspiring and soul-satisfying result.

Recently Mr. Hunt won a competition—the only competition in which he has ever entered—that for the design of the new library to go on the Civic Center in Pasadena.

His labors for education in better architecture generally, and for better garden design, are well known and have had a decided effect on much that is being done in Southern California. Two years ago when members of the local chapter of architects were asked whom they would most respect to pass on their designs, as chairman of an Art Jury for the new community of Palos Verdes near Los Angeles (because every building in this new development must be approved by the Art Jury before it can be put up), they all, without exception, recommended Myron Hunt; and he is now serving with distinction as the president of the Palos Verdes Art Jury, also as vice-president of the Allied Architects' Association of Los Angeles. But this respect has been won not only for the high integrity, honesty and real enthusiasm of the man for all that is best in architecture, but most of all because of unusually high accomplishment in both design and execution of his own work. A number of his buildings, I believe, are much more than fine examples of design; they seem destined to live, and should be counted among those rare products of our civilization that may be exalted as of really great architecture.

THE PRINT MAKERS SOCIETY OF CALIFORNIA

BY HOWELL C. BROWN

WHEN the plan for a Print Makers Society of California was first conceived there was not the slightest thought in the minds of its founders of how it would grow to take its place as one of the recognized art societies of the world. The first meeting was coincident with the outbreak of the Great War, and the disturbed condi-

tions of the globe should have prevented any rapid development, but such was not the case. It is not easy to explain why this was true. Perhaps it was because, from the very first, those composing the Society kept themselves free from any local prejudice and welcomed to membership all good artists, known or unknown. Some of the



OLD WILLOWS

AN ETCHING

HOWELL C. BROWN



GOING TO WORK

AN ETCHING

GEORGE SOPER

PRINT FOR 1923 PRESENTED TO ASSOCIATE MEMBERS OF PRINT MAKERS SOCIETY

print makers, now known everywhere, made their first public showing in the club's exhibits.

An exhibiting art society which holds itself aloof from the public has no reason for

of our print shows. The result has more than justified our ideas. From one small local exhibit in 1914 we now send out five travelling collections of the members' work which go all over the United States, and the



CORTE BOTTERA—VENICE

AN ETCHING

FABIO MAURONER

being and can not long endure, for it is the public which must support the exhibits by their attendance and purchases. We believe that, deep down in the heart of the American people, there is an inherent love of the beautiful which needs only to be awakened, and with this belief in mind the Society has continually circulated collections of prints. Any city, no matter its size, may have an exhibit for the asking, and many a small town has had for its first art exhibit one

demand is far greater than we can possibly supply. The Society also holds in the Los Angeles Museum, during March of each year, an International Print Makers Exhibition in which the best etchers, block-printers and lithographers from everywhere show their latest prints. The Fifth International, which has just closed, presented on the walls the work of ten countries and the following medals and prizes were awarded:



REQUIEM

AN ETCHING

ARMIN HANSEN

AWARDED THE MRS. HENRY E. HUNTINGTON PRIZE

Gold Medal for the best print to Adolphe Beaufrere of France.

Silver Medal to Louis C. Rosenberg of the United States.

Bronze Medal to Fred Monhoff of the United States.

Mrs. Henry E. Huntington Prize to Armin Hansen of the United States.

Bryan Prize for the best American Print to Robert H. Whitmore.

Mrs. Samuel Storrow Prize for the best Block-print to Walter J. Phillips of Canada.

The Los Angeles Chamber of Commerce has recognized the work we are doing and for the past three years has aided by offering us the Gold Medal for the best print. It is surely a hopeful sign when business men thus demonstrate their belief in the value of art as an educational factor, and we are particularly proud of this broad-minded body, for, so far as we know, it is the only chamber which has so whole-heartedly put itself behind an art society.

By going to the public and showing them the charms of prints, what has been the result? Visitors increase each season and the artists showing in the exhibits are

becoming better known and loved. Prints are being purchased for the homes; such prints are foci of interest in the development of a love for the beautiful. The present members may not see the complete flowering of American art appreciation, which is bound to come, but, if in this unfolding the Society has played its part, the work it has done and is doing will not be in vain.

With one hundred and thirty-six artist members it is impossible, in a short article, to write of the work of each. For this reason I have chosen to stress the exhibiting phase of the Society's activities, leaving the readers to draw their own conclusions from the accompanying illustrations.

Paul Bartlett was commissioned some time ago by the American Bar Association to model a statue of Blackstone to be erected in the Inner Temple, near Blackstone's old chambers, in London. The statue has been completed and is to be presented to the British nation in July, when many prominent members of the American Bar Association will be in London.

COMMUNITY ARTS ASSOCIATION, SANTA BARBARA, CALIF.

BY HAMILTON McFADDEN

WHEN the Carnegie Corporation announced its gift to the Community Arts Association of Santa Barbara, much interest was attracted throughout the country to this very young organization. As recently as August, 1920, the first step in the formation of what has become the Community Arts Association was undertaken by a small group of people who aimed to afford training and expression in drama and the allied arts to the people of Santa Barbara. It may be interesting to note in passing that the production of plays was the first and principal activity of this group. Since that time the organization has grown almost unbelievably in the number of people brought into contact with the increasing scope of its work.

At its first annual meeting in the spring of 1921 the Association counted 166 members. One year later, at the time of its incorporation, April, 1922, it carried a membership of 1,000, and in 1923 had grown to 1,543.

As to the range of its work, in addition to the Drama Branch, the Association has added a Music Branch, a Plans and Planting Branch, and absorbed the Santa Barbara School of the Arts, which gave the Association an Art Branch. All of these departments sprang up independently, and only as their activities proved to meet a growing demand did they band together in the one central organization.

Of the greatest interest to members of the American Federation of Arts, will be the work of the School and the Plans and Planting Branch. Last summer, during July and August, the Association maintained its first summer school, in which special courses were arranged in addition to the regular activities of the Association. To this summer school Frank Morley Fletcher, Director of the Edinburgh College of Art, was invited for the express purpose of conducting a course of lectures on the Appreciation of Art. Besides his lectures, Mr. Fletcher gave courses in drawing and painting from life and conducted a craft

class in woodblock printing. At the close of the summer session the directors of the Association extended an invitation to Mr. Fletcher to come to Santa Barbara permanently as Director of the School of the Arts.

Previous to his acceptance of this invitation, Mr. Fletcher had been for fifteen years the first Director of the Edinburgh College of Art, established in 1898, by the Town Council of Edinburgh to serve as an institution for art education. During the period of Mr. Fletcher's directorship, the Edinburgh College of Art became one of the leading art schools in Great Britain with a faculty of more than 60 and an enrollment of 1,200 students. Mr. Fletcher is also well known as a painter and a pioneer of the craft of woodblock printing, on which subject his textbook in Professor Lethaby's Artistic Craft Series is an acknowledged standard. Among his awards will be found a medal for painting won at the Chicago World's Fair in 1893 and another medal for color prints given at the International Exposition at Milan in 1906. The Association considers itself exceedingly fortunate in securing such a man to build up its work in the pictorial and decorative arts.

Throughout the past year Mr. Fletcher has carried on his courses at the school, which has offered, in addition, classes in outdoor sketching and painting, elementary drawing and painting for children. With the new summer session will come an addition to the school faculty in the visit of Mr. Charles Paine, Associate of the Royal College of Art, London, and distinguished decorative designer, who will give courses in the elements of pattern design and the practice of applied decoration.

In addition to the teaching provided by the school, periodical exhibitions of works of art have been held, among them an interesting series of one-man exhibits that ran for nearly four and a half months. Each artist was allowed one week's use of the gallery at the school for a public exhibit of his own works.

The Plans and Planting Department was organized in March of 1922 with the object of serving as a clearing house for the study and expression of ideas in the architectural development of the city. The department has assistance in a subcommittee of architects who meet to discuss the guidance of home and commercial structures and offer advice and suggestions to develop the natural beauty of the city. From time to time exhibits of well-planned houses have been held; on another occasion a prize was awarded for the best alteration of a façade of a business house; and the department was very active in the preparation of the plans for the new City Hall.

Early last fall the Plans Division inaugurated a competition for small house designs. Following is an extract from a circular describing the competition:

"A dwelling house, suitable for California, of not over five rooms, including living room, dining-room, kitchen, two bedrooms and bath (living room and dining-room may be combined but will nevertheless count as two rooms), placed upon an inside lot 50 feet wide upon the street and building line, and 150 feet deep without an alley in the rear, also a garage for one car which may or may not be separate from the house and placed anywhere upon the lot. The street in front is supposed to be level, and has a 5-foot sidewalk directly abutting the building line and parking strip 5 feet wide between the sidewalk and the street pavement. The contours of the lot may be determined by the contestant, as may also the points of the compass.

"The character of the house, such as an exterior of stucco, shingles, or clapboard, also the size of rooms and whether the house shall have one or two stories shall be left to the discrimination of the competitor.

"The drawings shall be accompanied by a bona fide estimate of cost by a responsible builder. It is recommended, but not required, that the estimate be itemized. The house must not cost over \$5,000, which sum is to cover all painting and decorating, exterior walks and drives, but not gardening or planting."

The prizes consisted of one First Prize of \$500, one Second Prize of \$200, one Third Prize of \$100, five Honorable Mentions with Prize of \$20 each, five mentions without

money prizes, and Honorable Mention, "*Hors de concours*."

Close to one hundred designs were submitted in the contest, and the prizes were awarded by three professional judges and two lay judges. After the awards were made, an exhibition of the designs, open to the general public, was held at the Paseo de la Guerra from September 15 to 22, 1923. Over eight hundred interested persons came and examined the plans; and inquiries made justified the committee in the belief that there is a very vital interest in small house designs in this community. With the hope that that interest might be equally strong in other communities the division collected the most unusual of the designs and bound them in a book of Small House Design which has been placed on sale throughout the country and has met with gratifying response from the general public.

The Plans Division also maintains a Home Planning Service Bureau which gives architectural advice to those members of the community who would not otherwise be able to afford architect's help in planning an attractive home with limited means.

The Planting Division has undertaken the task of helping to bring out the natural beauty of the city by awakening interest in all people in the outward charm of their homes and grounds, however small or obscure such grounds may be. Under the direction of a garden expert, Mr. Robert Morrison, over 300 children's gardens have been started in various front and back yards scattered over the city. Naturally these gardens have brought about a great change in the poorer section, but the amazing thing about them is that for the most part they are exceedingly well cared for by the children, who range in ages from 7 to 15 years. To encourage special effort prizes are frequently awarded to the children for exceptional work; and each year the division holds a Children's Flower Show, one that would give the elder people considerable difficulty to outdo. Not only does the garden expert work with children, but he also lends his time and advice towards the landscaping of small homes, even when he is confronted with the proposition of laying out a small garden for an initial expense of not more than \$6. Maybe it is somewhat difficult to believe that any effect can be gained with

so limited an expenditure, but Mr. Morrison gets his effect and works on the theory that, if you can once persuade a house owner to spend \$6 for a real addition to his satisfaction in his home, it will not be long before that house owner has found ways to save the very few dollars more that are required to make a thoroughly attractive spot out of his few square feet of land.

However much we may be interested in these two branches, it would not be fair to write anything about the Association without giving some attention to the Music and Drama Departments, for originally the Association consisted of the Drama Department alone, and, very soon after its formation, accepted as its first branch a small orchestra that had just been set on its feet by a committee of generous people, headed by Mrs. Albert Herter, who insisted that Santa Barbara should have an opportunity to hear good music frequently. Since March of 1921, this small stringed orchestra, under the direction of Roger Clerbois, has presented nine series of four Sunday afternoon concerts at the Recreation Center, with admission prices ranging from 25 cents to \$1.25.

With the opening of the new season last fall the work of this branch was considerably extended, and Lyle R. Ring, formerly of the Harvard Glee Club, was engaged as choral director. Mr. Ring has formed three distinct chorus groups: The Children's Chorus, made up of an assembly of the individual choruses from the public schools, a Colored Chorus, and a Mixed Chorus. Through the cooperation of the public schools, much has been achieved towards giving the children of the community a happy musical experience that might lead to a more serious interest in some particular form of musical training. Besides his chorus work, Mr. Ring has conducted a Teachers' Institute in chorus directing for the music teachers in the public schools. The importance of this work cannot be overemphasized, for with the proper foundation with the children of today we may build a truly appreciative public for the future.

Now let us take a glance at the Drama Department—the original Community Arts Association. At the outset it would be well to note that the Community Arts Players have never been a "Little Theatre" move-

ment. Rather than make an appeal to a small group, to experimentalists, or to an highly cultivated artistic taste, the players have aimed to present a program of good plays that might be expected to appeal to a fairly large proportion of the community. Its work is truly community drama, and that it has succeeded is attested by the fact that it is now drawing to the close of its fourth season and has made the plays pay for themselves. It is to be doubted if those who originally formed the drama group foresaw the brilliant and finished productions that were to grow from such small beginnings.

With increased enthusiasm on the part of the community a professional director was secured, and later Miss Nina Moise, sometime director of the Provincetown Players, was invited to assume this position. Although the players make use of professional direction, the actors are all amateurs in the sense that they give their services. For each production rehearsals are carried on over a period of four weeks, with rehearsals every night and sometimes in the day as well. That a group of people can be found each month who are willing to give up all other activities, except the gaining of their livelihood, for the success of the productions, gives one an idea of what pleasure those who take part must derive from them; and the enthusiastic attendance on the part of the community which greets each new play shows that these players are capable of giving pleasure to others as well. In fact, the finish of the performances has risen to the point where they evoke genuine admiration from such distinguished visitors as Mr. Ratcliffe of the *Manchester Guardian*, Manchester, England.

During their four seasons, the players have presented twenty-five long plays and twenty-two short plays drawn from such playwrights as Barrie, Shaw, Sheridan, Galsworthy, Dunsany, Robinson, A. A. Milne, Sutro, Capek, O'Neill, Tarkington, and Maeterlinck. A recent vote by the community to determine the popularity of the productions placed the following ten plays first: "Enter Madame," by Gilda Varesi and Dolly Byrne; "The Bad Man," by Porter E. Browne; "The Boomerang," by Victor Mapes and Winchell Smith; "The Dover Road," by A. A. Milne; "Clarence,"

by Booth Tarkington; "Alice-Sit-by-the-Fire," by Barrie; "Pelleas and Melisande," by Maeterlinck; "Within the Law," by Bayard Veiller; "The Country Cousin," by Tarkington; "Dear Brutus," by Barrie; and "Miss Lulu Bett," by Zona Gale.

A further indication of the interest and appreciation of the community is found in the response accorded the suggestion to build a theatre expressly as a home for the players. In the fall of 1921, it was realized that this group gave such evidence of healthy and stimulating growth that it deserved a permanent home. As a result, a group of men purchased the property of an old Spanish Opera House and organized a company to build a new theatre. The Association Board of Directors undertook to sell the stock for this company, and, in a little less than three weeks, \$101,000, in addition to the original \$25,000 given for the purchase of the property, had been subscribed by the community at large. On November 2, 1923, construction on this theatre was commenced, and the first week in August will see the opening of a thoroughly equipped and beautiful small theatre.

This covers the various fields of work carried on by the Association and presents a few of the mechanics by which these effects are achieved. Before closing, however, it might be well to step from the

concrete to the abstract and consider for a moment why the Community Arts Association of Santa Barbara exists. Effecting directly every resident and visitor in Santa Barbara, it strives to carry out the following purpose, expressed in Article I of the Articles of Incorporation:

"To afford individuals an opportunity for self-expression, training and education in music, drama and the allied arts, and to aid in the cultural improvement of the people and in the beautification of the City of Santa Barbara."

In other words, the Community Arts Association hopes to encourage every member of the community to regard living as an art and to enable them, in so far as it can, to make their contribution to daily life a thing of beauty. We might borrow with gratitude a few ideas from a civilization that time has allowed to learn certain things which we rush by without a glance. For instance, let me quote from the "Book of Tea" by Okakura Kakuzo: "The Tea-master held that real appreciation of art is only possible to those who make of it a living influence." I know of no better statement of the dreams of those who launched the Community Arts Association of Santa Barbara than that they aim to make the appreciation of art a living influence.

TWO DISTINGUISHED VISITORS FROM FRANCE

BY HELEN M. BEATTY

WHEN M. and Mme. Paul Albert Besnard came from Paris recently to spend a few weeks in the United States they were greeted here with enthusiasm and delight. It was recognized as an honor they paid us—to journey so far in the interest of art in America—and they were received with tributes of admiration and respect. Those who were fortunate enough to meet them will remember with great pleasure these distinguished and cultured artists, before whom no one today, certainly in France, takes precedence.

They will recall two old people, as they

describe themselves, who, by their captivating qualities of mind and manner, testify to a long life of fine living and worth-while effort. As painter and sculptor they have from their youth been intent upon the search for beauty, an enviable attitude of mind. They are both alert to the problems and preoccupations of life about them and must always have been so to have gathered so wide an experience. They have been very happy together through all these years and exemplify the fineness of such a relation in marriage, perhaps as lovely a thing as life has to offer. When M. Besnard



M. PAUL ALBERT BESNARD—PAINTER

determined to come to the United States, Mme. Besnard of course accompanied him, "because," as she explained, "we have never been separated—at first because we were young, and now because we are old."

Their lively interest in life and in people has led them to embrace with understanding every opportunity that offered for travel and for interesting association. And for them such opportunities have been many and varied. Their student days in Rome, their early married life in London and later in Paris, journeys to Spain and Morocco, to Egypt and India, their later return to Rome where they lived for eight years when M. Besnard was head of the French Academy there—these varied experiences, rightly understood, have led to sound knowledge of the essential factors of life. Happily,

perhaps, there is no short cut to intellectual culture. There is for wealth of culture and mental attainment no equivalent.

When talking with them we frequently hear the echo of those days, recollections of famous events and famous people, told with a delightful sense of intimacy—now an account of a well-known composer for the special interest of a young musician; or of pleasant days in Paris with men and women long since arrived at a culmination of their efforts, and with whose names we are all familiar; London in the time of Rossetti, Madox Brown and Watts, and an amusing picture of the influence of the art and taste of those men upon the physical aspect of the London drawing rooms of those years; India, with its strange exotic beauty, which M. Besnard felt so sensitively and which



MME. PAUL ALBERT BESNARD—SCULPTOR

he has transmitted to us on so many canvases.

I will long remember Mme. Besnard as she sat one evening, in the firelight and in the quiet light of candles and shaded lamps, in a massive dark chair, against a background of open bookshelves, where the scattered reds and blues and golds of the bindings made an effective setting for her fine head, her white hair drawn back in a loose knot, and with her wonderful gown of old red paisley with its soft, rich texture, and a grey chiffon scarf about her throat, giving a distinguished note of color. Nor will I forget the gracious courtesy with which she received those who came to greet her, noting each one, recalling, when a name was pronounced, any interesting thing she may have heard in connection with that person.

Such courtesy, however, is an inherent part of their characters, courtesy based upon a fine consideration of other people's feelings and therefore genuine. Nothing is more evident than this—their genuineness, their real sincerity, devoid of pose or affectation. And with this quality are combined a fine sense of humor and a merry point of view.

Mme. Besnard shook with laughter when she told me, after her lecture given in English, of the gushing lady who complimented her upon her interesting talk. "Ah, and could you understand me?" Mme. Besnard inquired. "Well, not very well," admitted the lady, "but you see I do not understand French."

And always with Mme. Besnard is M. Besnard, gentle, quiet in manner, unagitated

even by disturbing events, a dignified and imposing gentleman, standing upon the firm ground of sound and recognized achievement and speaking, when occasion arises, with the assured tone of authority; a handsome man, with finely modelled features and a very merry twinkle in his eye.

It was this twinkle in his eye, betraying his love of fun, that had remained most vividly in my memory as an impression received in Paris years ago during an hour

in the atelier of this distinguished painter. And I am glad, after a span of years which must inevitably bring sorrows, to find that M. Besnard still looks at life with twinkling eyes.

Our tribute to them, these two rare people, and our homage! They exemplify much that we, in our newer country, hope yet to attain. May they long live to be to us a fine example of personal charm, sturdy character and distinguished attainment.

TWENTY-THIRD ANNUAL INTERNATIONAL EXHIBITION, CARNEGIE INSTITUTE, PITTSBURGH

THE CARNEGIE Institute, Pittsburgh, opened its Twenty-Third Annual International Exhibition on the 24th of April, continuing it until June 15, after which a selected group of the paintings shown therein will make a circuit of eight or ten of the leading museums of this country.

This exhibition, which comes as a climax to the art season and is one of its most notable features, comprises this year 378 paintings by artists resident in the United States, Great Britain and other European countries. They occupy fifteen galleries and are given excellent showing. The arrangement is by nations, by which means the visitor is enabled to gain acquaintance with national tendencies. It is, as it were, a résumé of our own art and that of our neighbors across the seas in the year of Grace 1924. Whether or not one finds it "worth while" depends largely upon the individual point of view, and whether one goes to be entertained and pleased or informed and mentally stimulated. Thought provoking it is without a doubt, but not entirely reassuring. There is much to admire, but there is not a little which is fearful, and one wonders which will conquer—beauty which has been cherished down the ages or ugliness which is the ear-mark of revolt. But it is well to know the truth, and it is this which those who have assembled this exhibition have sincerely tried to set before the American public.

As Mr. Homer Saint-Gaudens, director of

the Art Department of the Carnegie Institute, has said: "The art of each nation or group is, from its point of view, the outstanding art of the world because it is the only genuine expression of the nation or group's emotional delight in those arrangements of forms and colors which make up the art of painting. The men who can gratify these national desires and express them on canvas, however, vary enormously in quality and strength. We seek to bring the work of these painters together where our public may determine for themselves what is most vital and enduring, what in art are the real quantities and qualities of truth and beauty."

Mr. Saint-Gaudens also reminds us that the artists of the present day are employing symbols which are significant to those of their own nation and environment but oftentimes are unintelligible to others. In other words, these symbols do not mean the same thing in all parts of the world. For instance, the French who are painting at the present time are not "looking for pleasantness," but are "simply painting for the sake of painting." It is the intention of the painter which concerns him and his followers. So long as he exhibits originality it does not matter whether his color is harmonious or his drawing correct.

With all modesty we may observe that the largest, the sanest and to our mind the most promising section in this exhibition is that contributed by painters of the United States.



THE GREEN DRESS

A PAINTING BY

PAUL ALBERT BESNARD

TWENTY-THIRD INTERNATIONAL EXHIBITION OF PAINTINGS
CARNEGIE INSTITUTE, PITTSBURGH, PA.

In closest kinship with our own is the work of the painters of Great Britain. The most extreme section is the French, although it was selected by a committee of French artists

perhaps, most originality in expression. The Czecho-Slovakians and the Poles, too, make interesting showings, whereas the Swedish, the Dutch and the Belgian sections



SYCAMORES

DANIEL GARBER

AWARDED THIRD PRIZE, \$500

of the more conservative school, among them Paul Albert Besnard, who formed one of the International Jury, and Emile René Ménard. The Spanish section is perhaps the most entertaining, full of vitality, rich color and the vigor of youth. The Italian section is conservative, but likewise colorful, and evidences on the part of the painters that love of beauty which is the heritage of the children of that land of sun and art. The Russian section is engaging and shows,

do not on the whole maintain the tradition of these nations in the field of art.

The awards were quite fairly distributed among the nations represented. The first prize of \$1,500 went to Augustus John of London for his portrait of Madame Suggia in red gown playing a cello; the second prize of \$1,000 to Giovanni Romagnoli of Bologna, Italy, for a toneful nude, "After the Bath"; the third prize of \$500 to Daniel Garber of Philadelphia for a beautiful landscape,



MADAME SUGGIA

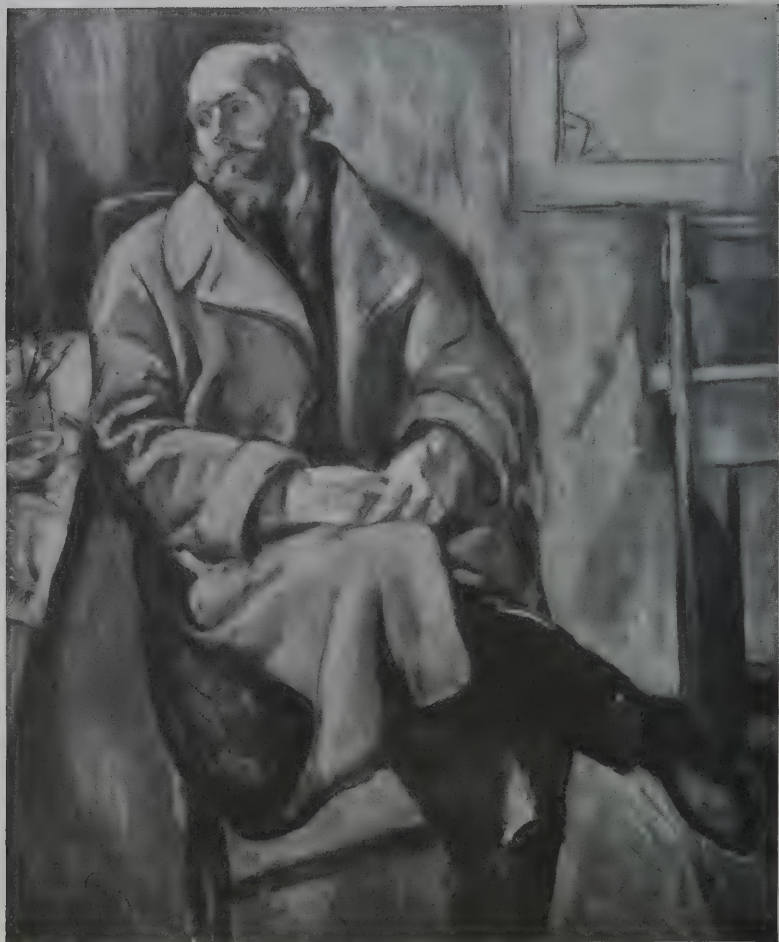
AUGUSTUS JOHN

AWARDED FIRST PRIZE, \$1500

"Sycamores"; the first honorable mention, carrying with it a prize of \$300, to a Portrait of M. Paquereau, Decorator of the Opera, Paris, by Othon Friesz, rather clumsily painted and without charm of color or surface texture. Other honorable mentions went to Ambrose McEvoy of London for his portrait of Mrs. Rosen; to Vincenc Benes of Prague for a Czech Landscape showing a wide sweep of country; and to Savely Sorine,

a Russian long resident in Paris, for a portrait study of a Russian dramatic artist in the classic style. Of course many of the pictures were *hors concours*, and, after all, there were only three prizes to be given and four mentions.

In the American section there is a beautiful portrait by Malcolm Parcell, a young and as yet comparatively little known artist, of an elderly lady seated in an arm-chair on a



PORTRAIT OF M. PAQUEREAU

OTHON FRIESZ

AWARDED FIRST HONORABLE MENTION AND PRIZE OF \$300

terrace overlooking a broad sweep of country as one who has gained the heights might well look out upon the world—a picture which once seen would always retain a place in memory. Here, too, is a portrait not long painted of Dr. Henry S. Drinker by Cecilia Beaux, one of this accomplished artist's finest achievements, a portrait which would hold its own among the great portraits of the world. Mention should also be made of a painting by John C. Johansen entitled the "Land of the Hunter," an imaginative composition possessing classic beauty. In the French section there is a delightful group of three paintings by M. Besnard of which "The Green Dress" is the center; an ex-

traordinarily beautiful landscape with figures, "The Three Graces" by Ménard, an interesting family group by Lucien Simon, an outdoor genre painting by Prinnet entitled "Breakfast on the Grass." In the British section, A. J. Munnings, who was one of the International Jury, shows six of his sporting pictures, and note will be made in passing of the prize-winning portrait by Augustus John, as well as of portraits of impressive quality by Lavery of Lady Diana, by P. Wilson Steer of Mrs. Hammersley, by Orpen of Mr. Roland F. Knoedler, and of three characteristic Scotch landscapes by D. Y. Cameron, the great etcher. The Belgian section may well boast of a unique figure



CHANGING HORSES AT THE POINT TO POINT RACES

A. J. MUNNINGS

painting, "Madonna with Musicians," by Anto Carte. In the Russian section is a distinctly original figure group entitled "Portraits, Port-Cros," by Jacovleff. In the Spanish section there is an impressive portrait by Zuloaga of Miss Margaret Kahn and a unique portrait with attendant figures and landscape background of the Mayor of Turegans, Segovia, by Valentin de Zubiaurre. to say nothing of the Anglada group, thought by many to be one of the most striking features of the entire exhibition.

It is impossible in a brief notice to even in a small measure do justice to such an exhibition as this. One can only hint at a few of its interesting features.

One of the innovations this year is a catalogue of enlarged size, numerous illustrations, the omission of biographical notes and the addition of brief essays by authoritative writers on the art of the several countries represented which helpfully indicates nationalistic tendencies and viewpoints. Additional photographs of notable works in the great American International will be reproduced in subsequent issues of this magazine.

The collecting of such an exhibition as this is an herculean task, for it entails visits

to many artists in the several countries, and borrowing from other sources. It is also a very costly undertaking, for the pictures are packed, transported and insured at the expense of the Carnegie Institute. But it is eminently worth while for it enables us to acquaint ourselves with the present tendencies of the art of painting abroad, and to measure the worth of our own work with that of our neighbors overseas; and it brings to those in Europe some realization of the fact that we have a love for art, and art institutions of standing. Indeed, in all probability, had it not been for these International exhibitions held in Pittsburgh annually, we should not have been invited to participate in the International exhibitions held abroad, notably that in Venice.

L. M.

The Artists and Craftsmen of Cleveland are holding their sixth annual exhibition at the Cleveland Museum. The Jury of Selection comprised Ellsworth Woodward, Eugene Speicher and Mahonri Young. The exhibition will continue until June 8, and will be followed by the Fourth Exhibition of Contemporary American Painting.



THE SILVER CANDELABRUM

ELIZABETH O. PAXTON

EXHIBITION OF AMERICAN PAINTINGS AT THE DETROIT INSTITUTE OF ARTS

BY REGINALD POLAND

Educational Secretary, Detroit Institute of Arts

UNTIL recently contemporary American painting has been conspicuous abroad because of its absence from a due place in the various international exhibits. Of late, however, the old country has become alive to its oversight and is including the pictures which this country is painting in such a masterful way. For example, in April an International Exhibition of Modern Paintings opened in Venice. The American Federation of Arts invited, through an able committee, a group of living Americans to send their works. Seventy-five are in this list.

The catalogue surely appears representative of good contemporary painting. Over a third of these are also among the exhibitors in the contemporary American Painting

Show which opened in the Detroit Institute of Arts April 23. While a number of the seventy-five are greatly missed in the Detroit collection, their places are filled by as many others of quite as high standing.

For ten years now the Arts Commissioners of the city of Detroit and Clyde H. Burroughs, curator and secretary of the Art Institute, have invited the better, recent pictures by whomsoever painted.

Perhaps as fine as any picture in this year's exhibit is "The Expulsion," by Eugene Francis Savage. Having profited by his study abroad as winner of the *Prix-de-Rome*, the artist is decorative, expressive, monumental and delicately spiritual but penetrating, due to influences that came successively from Rembrandt, Whistler,

Rubens and Raphael, and from the Italian Primitives and the Chinese.

This big panel illustrates many qualities of fine painting. It is perfect technically. Its composition is coordinated, balanced as symmetrically and has harmony and balance of color, values, and forms. It is rhythmic, dynamic, vital and dominating in its significance. It is beautifully designed and architectural in its flat mural character. It has the power to move one emotionally by its tactile and color appeals. Its warm colors suggest the genial joys of the Garden of Eden, while the cooler tones prophesy the labor and sorrow of the world into which Adam and Eve are cast. Savage is now receiving the fame due his complete creations of beauty.

A most important group of four canvases has been sent by George Bellows. Two landscapes of individual stamp are called "Trout Stream" and "Stuart Jones' Barn." "Padre" and "The Red-Haired Girl" are two figure subjects. Both are effective, the latter a quite exceptional picture in its perfect composition and undulating contours. The rust-colored hair, the ivory flesh with its topaz necklace, the blue-and-red-violet drapes and ground give balance and harmonize as well. Such a picture is a proof that the use of Hambidge's dynamic symmetry has been for the best in Bellows' individual conceptions.

The place of honor has been given to "The Madonna of the Rappahannock" by Detroit's Gari Melchers. In its Gothic frame it has the monumentality and spiritual quality of the Medieval altar piece. But it is quite of this century in technique and appearance. The Christ with conventional halo stands on the knee of a "Modern Madonna" against an American landscape. The light, atmosphere and bright colors are impressionistic of the out-of-doors.

Frank W. Benson's "Still-Life Decoration," loaned by the Institute of Chicago, is also exceptional. In this a Pompeiian bronze figure, becoming silhouetted in the unusual lighting, is balanced by a Chinese porcelain and a candlestick at the right. A luscious dish of many fruits is in the center. Metallic screens, varied in value by the light, form a background.

Of the one hundred and thirty-three pictures received at the time of this writing

about fifty are at least fairly conservative. About forty-seven are painted in strong, up-to-date ways that are acceptable to fair critics and to a normally intelligent and receptive public. The smallest group of all is very modern. Thirty-four could be included in this number, only eight of them being really radical. Such a division as this suggests that American painting is progressing well, that much excellent creation is appearing and enough experimental work to indicate no resting on laurels.

As has been evident in the last few years, landscape still appeals most strongly to the American who naturally loves the outdoors. There are about thirty-five landscapes in the Detroit Show and eleven more, definitely decorative in composition. There are many pictures carefully designed so as to be complete entities in themselves and of a type to enhance the beauty of their architectural surroundings. About sixty-one such decorative canvases comprise the list.

Next to the landscapes come portraits, twenty-eight of them, exclusive of eleven treated decoratively. This is interesting because, usually, exhibits of contemporary American painting do not include such a large proportion of portraiture. There are seventeen genre pictures and thirteen still lifes. Exhibition being by invitation, all these figures, of course, are inconclusive. They are rather interesting, however, in indicating what subject matter appeals.

Among the more effective landscapes are those by Ben Foster, Daingerfield, Jonas Lie, Paul King, Carl Lawless, Mildred B. Miller, Schofield and Symons.

Folinsbee has an exceptional landscape of quiet charm and mellow color called "Coryell's Ferry." Breckenridge's "Village Stream" is luminous and plastic but as delicate as a dream. It is one of his happiest pictures.

Charles H. Woodbury's "Bow Wave" is big in its undulating movement of clear, green-blue water threatening the ocean liner. He is undoubtedly one of the few greatest marine painters.

Samuel Halpert's very progressive visualization of "Sail Boats, Southern France," John Noble's luminous "Provincetown Winter," several times a prize winner, and Reiffel's dynamic and rhythmic "On the



GIRL IN BLUE

FREDERICK C. FRIESEKE

Lap of the Hills," like old tapestry, are also distinctive.

Among the several portraits deserving special notice are those by Randall Davey, Howard Giles, William Auerbach-Levy, Jean MacLane, Robert Henri, John Singer Sargent's portrait of Charles H. Woodbury and Albert D. Smith's three-quarter length portrait of Childe Hassam are outstanding.

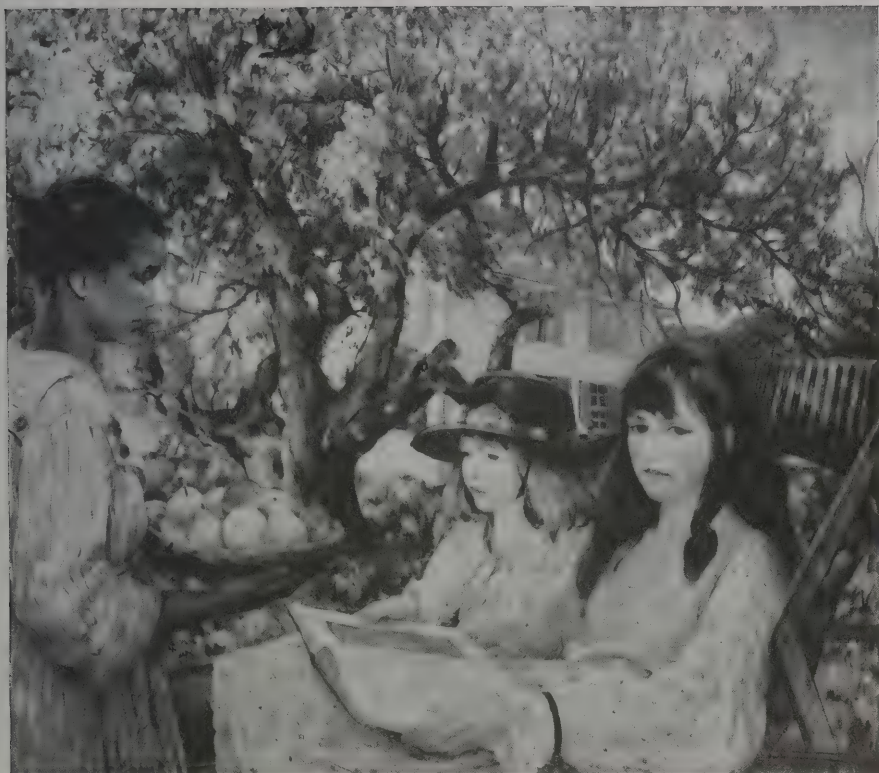
Sidney E. Dickinson's "Portrait of the Artist" is a masterpiece. Perfect in living form, rich in quality, well composed in values and colors, it is fascinating. The artist dressed in dark green, cigar in hand, looks toward the beholder. Here is marvelous painting of the anatomy, particularly of the hands, so difficult to construct. A delightful touch has been added in the plate of lemons, whose tone fairly sings against the dark and the green.

Among those who sent fascinating genre subjects is Martha Walter. She was given a

"one-man" show in Paris during the summer of 1922, receiving just recognition abroad. One of her pictures there was purchased for the permanent collection of the Luxembourg. Another, "At the Daughters of Israel Home" on exhibition here, depicts three old women, real types, sitting in a row. In their dresses of green, black and blue, they form an interesting decorative motif.

John Sloan's "McSorley's Bar" has just been purchased by the Detroit Museum of Arts Founders Society for the permanent collection of the Detroit Institute of Arts. It is one of his best in tonality and value.

Dines Carlsen's "Spanish Brass" is superlative painting. The picture of a round brass dish and a brown jug, partially concealing it, forms with simple but perfectly composed curves an almost abstract still life enveloped in atmosphere. This shows the power of simplicity and proves that art is quite as much a matter of "how" as



MORNING IN MIDSUMMER

LEON KROLL

"what"—the way of doing that counts.

The large percentage of examples of high standard in the group of decorative pictures is exceptional.

Leon Kroll's "Morning in Midsummer" is masterful. A negro waitress brings a dish of appetizing fruit to two sisters seated in the sunny garden. The background is formed by an indefinite lace-work of branches. Leon Kroll loves still life as this picture indicates. He is exhibiting two other pictures, "The Window Sill" and "Tulips." In the former the grapes and pears make one's mouth fairly water.

Walter Ufer's "Strange Things" shows the interior of a New Mexican church. The caretaker has fallen asleep with his head on the altar. A realistic crucifix and figurines of saints in brilliant stuffs are disposed on either side. The picture is bizarre, but fascinating, and fine in technique and quality.

Interesting among the more radical pictures is "Alterations" by D. Putnam Brinley. Lines and planes go in every direction. Persons are at work on a building at various levels from the bottom to the top of the canvas. The resulting confusion produces an all-over tapestry effect.

The most advanced of all is Henrietta Shore's "Unfolding of Life." There is a suggestion of the human form in a white shape. Some persons have seen in it an unfolding bud. The picture is composed simply, by interlocking curved planes of fairly flat color, white, olive-green, red-and-blue-violet. It is practically pure abstraction.

The pictures in general are well above the average. Eight could fairly be called masterpieces. Such being the case, the show may be considered successful even though there may not be a majority of superlative grade. The exhibit continues through the month of May.

THE AMERICAN MAGAZINE OF ART

AN ILLUSTRATED MONTHLY MAGAZINE

Published by The American Federation of Arts
1741 New York Ave., Washington, D. C.

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1741 New York Ave., Washington, D. C.

SUBSCRIPTION PRICE \$3.00 A YEAR

Postpaid to all places in the United States and its possessions. Canadian postage 25 cents and foreign postage 50 cents extra. It is sent to all members of the American Federation of Arts.

VOL. XV JUNE, 1924 No. 6

THE NATIONAL GALLERY OF ART

An amendment authorizing an appropriation of \$2,500,000 to commence a building for the National Gallery of Art at Washington, the total cost of which is not to exceed \$7,000,000, was introduced into Congress by Senator Lodge during the latter part of April. Congress has already set aside a site for the National Gallery building, and a number of public spirited individuals have contributed \$10,000 to pay for the preliminary plans which the Board of Regents of the Smithsonian Institution, custodian under the law of the National Gallery of Art, have commissioned Mr. Charles A. Platt to make. Thus the first step toward the realization of a National Gallery building has been taken. It will be necessary, however, for this amendment to be approved by the Budget Bureau and the Appropriations Committees before it can be presented to Congress, and its passage in this event is as yet by no means assured.

There are those who seem to think that this is not an opportune time to spend money for such a purpose because we are

committed to a policy of economy in national expenditures. But would not such an expenditure be economic, as the lack of a building at this time is cutting short the inflow of gifts which shortly would aggregate in value many times the building's cost.

The *New York Times*, in an able editorial on this subject in its issue of April 27, said:

"Collectors cannot be blamed for declining to give or bequeath their works of art to the nation if the nation declines to house them suitably. The matter grows daily more important. The Loan Exhibition of Primitives now at the Duveen Galleries, although composed of only about fifty pictures, is enough to point to a moral. Each example is a pearl of price—very decidedly of price—and they come from all over the country, from New York, Chicago, Boston, Washington, Cincinnati, Orange, large cities, small cities, far and near. Whatever plans may have formed in the minds of the owners, it certainly would not occur to them to seek for their treasures permanent residence in a Natural History Museum. Other exhibitions of different schools of art within the past few years have been of a quality to drive home the absurdity of homelessness for art in the National Capital.

"The fact that the National Gallery in London is this year celebrating its first centenary adds point to immediate action on our part. The great art collections under that historic roof have been in large parts gifts from munificent and enlightened collectors whose public spirit has led them to endow the nation with something better than material wealth. As a result the nation itself has grown in concern for the reputation of the gallery and has made additions of first importance. A writer in *The London Times* says with truth that the only way to enjoy pictures and to learn to understand them is to look at them. What better place to look at them than where all the roads of the nation meet?

"Let us make haste to assure ourselves of a National Gallery that may seem to many an expensive luxury, but will be in truth an economy if in time it shelters art collections of many times the money cost of the building, and of a value not to be estimated in money. Art helps a people to finer vision and freer interests, and convenient access to great art is far more necessary today, when all countries may have daily and hourly access to the mediocre art of all the world, than it was when belittling contact with the mediocre and vulgar was more restricted and difficult."

This view is shared by leaders of thought in various walks of life and localities in this country:

Mr. Arthur W. Page, of Doubleday, Page & Co., publishers, says:

"I, of course, like every other person at all interested in artistic affairs, would like to see the Federal Government supporting the National Gallery of Art at Washington. For this reason I

hope that the measure appropriating two million and a half dollars, introduced by Senator Lodge, will go through. In the long run these things have much greater value on the character of the country than the comparatively small amount of money expended on them would indicate."

Mr. Edward Robinson, Director of the Metropolitan Museum of Art, writes:

"I am most heartily in favor of the passage of Senator Lodge's proposed amendment to the second deficiency bill for the current year, by which \$2,500,000 would be appropriated for commencing the erection of a suitable National Gallery of Art. Those of us who are interested in such matters have long realized that the need for such a building has been urgent, and have looked forward to the time when Washington might possess a collection of American art, especially of historical portraits, worthy of the nation and worthily housed. I join earnestly in the hope that this time is now near at hand."

Mr. Charles M. Schwab vigorously expresses his approval as follows:

"No one can read history or observe current events without being impressed by the fact that the United States to a greater and greater extent, is becoming the custodian and trustee of the fine arts. After a people achieves material success they naturally begin to enjoy the higher and finer things of life. They have earned the time and the resources to indulge this enjoyment. All over our country art museums are springing up. We are training the men who are capable of making collections and of interpreting them to the public. A National Gallery of Art at Washington would constitute a fitting capstone of achievement, and I sincerely hope that the efforts that are being made in this direction will be successful."

From Gen. J. G. Harbord, chairman of the Radio Corporation of America, has come this strong endorsement of the proposed appropriation:

"When one considers the age and dignity which our country has now attained and the fact that we have no such building for the mobilization of Art as is proposed by this amendment by Senator Lodge, I think it will be evident to all good Americans that the matter should be delayed no longer."

Samuel Gompers, the president of the American Federation of Labor, writes:

"The appropriation to authorize work to begin on the building to be the National Art Gallery will assure a much needed step in the promotion of a national art center. This is an undertaking which concerns all our citizens for such a center would promote American art and the development in our own country of opportunities for American artists. It will help in the development of a sense of national unity by stimulating the tangible expression of beauty, imagery and those dreams

which sustain the spirits of men. It is high time for us as a nation to take this step. We have made tremendous progress in the industrial arts and we should not longer neglect the arts which interpret our life and progress. It is my sincere hope that Congress will make adequate appropriation for this work to begin without delay."

Furthermore, it is an opinion of long standing. Thomas Jefferson, the distinguished exponent of democracy, once wrote from Paris to Madison:

"You see I am an enthusiast on the fine arts, but it is an enthusiasm of which I am not ashamed for its object is to improve the taste of my countrymen, to increase their reputation, to reconcile to them the respect of the world and procure for them its praise."

Senator Root, the outstanding representative of the Republican Party, has pointed out that

"the greatest happiness in life comes from things not material, but from the elevation of character, from the love of beauty gratified from the many things that ennoble mankind, adding, 'I think we have no higher duty than to promote the opening to Americans of every opportunity to secure this means.'"

Finally Premier MacDonald, at a dinner given in London lately to celebrate the centenary of the founding of the British National Gallery of Art, is quoted as having said,

"The great international spirit which is shared by all who love art is the regenerating spirit which in due time will do infinite good in the world."

NOTES

HERE AND
THERE IN
CALIFORNIA

The California League of Fine Arts, at Berkeley, California, held during April an exhibition of the work of Frederick Stymetz Lamb, of New York. Mr. Lamb is an artist of national reputation, having been president of the Architectural League of New York, first vice-president of the Metropolitan Parks Association and a founder of the National Society of Mural Painters. During his stay in California he has devoted his time to painting the region east of San Francisco Bay and has met with great success, his works having been purchased by galleries and by private collectors in Berkeley. During the recent exhibition of his works, under the auspices of the League of Fine Arts, Mr.

Lamb gave a series of three interesting round-table talks.

William W. Manatt, the sculptor, who has lately opened a studio in Berkeley, has been appointed instructor of art for the summer session of the University of California.

The California School of Arts and Crafts has announced its eighteenth annual summer session to be held in Berkeley and Oakland from June 23 to August 1. The summer work includes courses intended primarily for those specializing as designers, illustrators, interior decorators, commercial and poster artists, and craftsmen in wood, the metals, textiles and pottery; courses for students of the fine arts; and courses for supervisors and teachers of the arts and crafts and for grade teachers and teachers in the rural schools. Week-end outings will be arranged from Berkeley to such nearby points of interest as Carmel Mission, Stanford University, Lick Observatory on Mount Hamilton, the redwood country, Mount Tamalpais, Mare Island and the coast resorts.

Mills College at Oakland, California, has recently dedicated a Florentine marble fountain presented in memory of Anne Bremer, a San Francisco artist. The memorial is the gift of the late I. W. Hellman, Jr., a trustee of the college, and was designed by Edgar Walter. It is in the form of a bird bath and sundial combined, and is appropriately placed in the court which connects two of the residence halls on the campus, Warren Olney Hall and Orchard House. The speakers on the occasion of the dedication were Spencer Macky, dean of the San Francisco Art Institute; Dr. Henry Reinhardt, president of Mills College; Edgar Walter, the sculptor; and Miss Esther Waite, of the Art Department of the College. They were introduced by Mr. Roi Partidge, chairman of the Art Department.

At a luncheon given this spring in the Biltmore Hotel, Los Angeles, by the Commercial Board of Los Angeles, a new movement was inaugurated. The topic for discussion at the luncheon was "What Art Means to the Commercial Life of Los Angeles," and the purpose was to bring together artists and business men. The speakers were S. Fred Hogue, editorial writer of the *Los Angeles Times*, Robert Vonnob, Jack Wilkinson Smith and E. Roscoe

Shrader, the last the president of the California Art Club. The following resolution was unanimously adopted:

"*Resolved*, that out of the moneys voted for construction of our public buildings a minimum sum of \$50,000 be used as prizes to California artists for such bronzes, statuary and paintings descriptive of the history and beauty of the Southland as may be determined in cooperation with the City Art Commission and the Board of Public Works, and that, failing in this, the City Council be petitioned to include in bond issues to be submitted to the people at the May election, the said sum for the purpose above mentioned."

The Third Annual South-west Indian Fair and Industrial Arts and Crafts Exhibition will be held as usual at the State Armory in Santa Fe, during Fiesta week, September 1, 2 and 3, 1924. This fair has grown in importance each year until it now stands as a permanent institution which is achieving in every way the great purpose for which it was founded. The objects of this annual exhibit are to encourage and improve native arts and crafts among the Indians; to revive old arts and to keep the arts of each tribe and pueblo as distinctive as possible; to locate and establish markets and to secure proper prices for Indian handiwork, the management standing for the authentication of all genuine Indian goods and the protection of the Indian in his business dealings with traders and buyers.

The Indian Fair is the outgrowth of a plan proposed several years ago by Miss Rose Dougan, of Richmond, Indiana, who has contributed not only her time and interest to the work but has established a generous endowment fund, the income from which provides for many of the prizes in the list. Announcement has now been made of the receipt of another substantial sum to be held in trust as the nucleus of a permanent Indian Fair Endowment Fund, which is now being solicited. This fund, as it becomes larger, will insure the greater scope and permanence of the institution. In addition to these contributions the Santa Fe Chamber of Commerce, realizing the value of such an enterprise to the Indian, the state

and the nation, has each year given increasing financial support for this feature of the Santa Fe Fiesta.

It is interesting to know that the Bureau of Indian Affairs of the United States Government has endorsed the Indian Fair from its beginning and will continue to give its cordial cooperation and active support.

A building to cost about \$300,000, which will be known as the Bridges Memorial Art Building, will be erected in Balboa Park, San Diego, on the site of the former Sacramento Building of exposition days. The museum will be the gift of A. S. Bridges and will be on the north side of the Plaza de Panama, which at present is flanked by the reconstructed buildings used during the 1915 exposition. The building will be 200 feet long and 65 feet wide, and of Spanish Renaissance design.

The New Mexico Building was opened on March 15 as the Art Center of the San Diego Museum. This beautiful building, a replica of the Santa Fe Art Museum, has been vacant since the Fair in 1916 and was threatened with destruction as it was not included in the group of buildings repaired by the city last year. Dr. Edgar L. Hewett, the director of the San Diego Art Museum, has for some time had in mind the use of the New Mexico Building as a fitting place to house the many art activities of the city, and the Museum has recently financed the restoration and alteration of the old temporary structure, so that it now includes a lecture hall, club rooms, library and studios; and is the home of the San Diego Art Guild, the Friends of Art, and other art organizations. The occasion for the formal opening was a reception held by the San Diego Art Guild in honor of Miss Alice Klauber and Mr. and Mrs. Simmons, all recently returned from abroad.

The American Federation of Arts is circulating this year a Travelling Exhibition composed of Paintings by California Artists assembled under the direction of Mr.

A. F. A.'S
CALIFORNIA
PAINTER
EXHIBITION

Benjamin C. Brown of Pasadena. Twenty-five artists of the Pacific Coast are repre-

sented, including Rowena Meeks Abdy, Carl Oscar Borg, Benjamin C. Brown, Armin Hansen, Paul Lauritz, Eugen Neuhaus, Hanson Puthuff, William Ritschel, Guy Rose, William Watts, William Wendt and Carl Yens. Such titles as "Evening Gold—High Sierras," "A Deep Cove," "Indian Summer," "Carmel Shores" and "Chabot Valley" indicate that the artists are fully aware of the beauties which easterners always associate with the California landscape.

The collection was first shown in January, 1924, at Ann Arbor, Michigan, under the auspices of the Ann Arbor Art Association, where the work of these western artists proved of great interest to the public. The February engagement was at Galesburg, Illinois, and Knox College was delighted with the beautiful color and composition of the California paintings. Sioux City, Iowa, was next on the circuit. Prof. Snyder of the Sioux City Academy of Science and Letters wrote that the exhibition proved a popular one and had been very well attended. Later engagements included the Art Association at Painesville, Ohio, and the Art Association at La Crosse, Wisconsin. The collection will continue on circuit for some months longer.

The following interesting extracts from the summary of the activities of the Portland Art Association, which has lately been given by the Curator:

"The Art Museum has been open every day of the year with the exception of Christmas Day, the Fourth of July, and Sundays in August—on week days from nine to five o'clock, on Sundays and holidays, from two until five. During the eight winter months it is also open to art school students two nights a week and to the Business Women's Art Class one night a week. There have been several special evenings for the general public during the year. The total attendance for the year 1923 was 26,327. If the attendance of art school students, counting each student once a day, were added, the attendance would be brought up to over 34,000.

"Although the Art Association has no funds for acquisitions, the collections in the museum show some growth each year.

This year has been notable for gifts to the collections; three important paintings were received, 'Morning on the Scottish Coast,' by Eugene Verboeckhoven, presented by Mrs. Fenno-Gendrot, Roxbury, Massachusetts, in memory of the Rev. George H. Atkinson; an early watercolor by J. Alden Weir, presented by Mr. and Mrs. William M. Ladd; 'The Pine Tree,' by Andre Derain, purchased for the museum by a group of friends.

"The gift of Mr. L. Allen Lewis of a Chinese mortuary figurine was this year completed by a beautiful showcase which enables us to exhibit the figure in a suitable manner. A Danish curtain of the early Nineteenth Century, a piece of Sixteenth Century Italian embroidery and a piece of Seventeenth Century Belgian embroidery were given to the lace collection by Mrs. Frederic B. Pratt of Brooklyn; a black Peruvian water-bottle with Indian-head design was presented by Mr. Leo Friede; a cast of Arretine pottery was given by Mr. A. E. Doyle; a piece of Javanese batik and a book, 'Jewelry,' were given by Miss Mary F. Failing; a piece of Dalmatian embroidery by Miss Henrietta E. Failing, and a large collection of portfolios of reproductions of pictures and other publications by Mrs. Mary Spaulding.

"The photographs belonging to the Museum have been used continuously for the various classes and by individuals. The lantern slides in our collection have been lent, both in and out of town, for various classes, in addition to the regular use by classes at the Museum and the weekly art lectures given by Miss Wuest in the University of Oregon Extension Course.

"A membership department was this year added to the activities of the Museum. This work is not the mere adding of names and fees to our membership list on a temporary basis, but is educational in a manner intended to interest each new member in the work done by the Museum.

"Numerous lectures were given during the season, several by Miss Henrietta E. Failing, as chairman of the 'Art' subdivision of the Fine Arts Committee of the Portland Federation of Women's Organizations, and a number by Miss Anna B. Crocker, secretary of the Association and curator of the Museum.

"There were nineteen special exhibitions during the year, among them Selected Paintings by Western Artists; Objects from Ancient Egypt; a collection of Contemporary French and American Paintings; Design and Craft work by Public School Children; Reproductions of Rembrandt's Etchings; summer exhibition of Lithographs, Drawings and Reproductions of Drawings and Paintings by Cezanne, Fantin-Latour, Arthur B. Davies and others; photographs of Florentine Paintings, in connection with the University of Oregon Extension Course; photographs of Celebrated Personages by Famous Artists; Japanese Prints, and an exhibit of 'Design in the Minor Arts.'

"Among the visitors to these exhibitions were some 5,400 school children who came in groups of twenty to forty on school days. Miss Dunlap, the School Docent, received them, giving first a talk illustrated by lantern slides and afterwards conducting them about the building. In addition Miss Dunlap speaks to many pupils in the school buildings (about 18,000 last year) on various subjects relating to art, and particularly in connection with the Travelling Exhibition of Pictures. Photographs are lent from the Museum collection to the School Art League, who place them, suitably framed, in various schools. The exhibition of 'Design in the Minor Arts' and that of modern paintings were particularly interesting to the children."

The Museum also conducts an art school with an efficient staff of instructors.

A remarkable gift to the nation through the Smithsonian Institution has been made by Mrs. Gertrude D.

Ritter of Washington, consisting of a complete colonial room exactly as it would have appeared in New England in 1760 to 1780. This is not the usual reconstruction of a room of colonial type; it is such a room itself, the beautifully panelled walls, the fireplace and mantel, the corner cupboard, and the doors having been taken bodily from the old Bliss house in Springfield, Massachusetts, dating 1750 to 1765. The furniture, rug, wall hangings and decorations have been selected piece by piece by Mrs. Ritter, with the thought constantly in mind of creating an artistic ensemble to present faithfully in every detail an actual



COLONIAL ROOM—NEW ENGLAND, 1760-1780. UNITED STATES NATIONAL MUSEUM

PRESENTED BY MRS. GERTRUDE D. RITTER

room of that particular period of our colonial days.

The assembling of this room and its exhibition in the U. S. National Museum at Washington is the first step in Mrs. Ritter's plan to present to the Smithsonian Institution for the nation a true colonial house, containing this typical room and others, similarly artistic and accurate. The whole will present, to the hundreds of thousands of Americans from every part of the country who visit the Smithsonian and the National Museum every year, a vivid picture of how our forefathers lived in those early historic times, and, by stimulating interest in their mode of living, will make of our early American history a more vital thing. It is set up in a specially arranged space in the National Museum, and the first impression gained from it is an artistic and harmonious effect.

The panelling is of pine—a white pine which is no longer found and which was considered an excellent material for carving.

The panels were all put together with wooden pegs, no nails having been used. The glass in the door of the cupboard is original and the painting on plaster inside amusing and artistic. An over-mantel painting represents the town of Holyoke, Massachusetts, with Mt. Tom and Mt. Holyoke on either side. Around the wall are six sconces, representing one of the early types of lighting. They are made of tin with tiny facets of glass for reflectors. The candles in the sconces are over one hundred years old.

The furniture, which was home-made and of American wood, includes a Pennsylvania Dutch chest, probably a love chest, for the initials of the bride are on it; a Windsor rocker, dating from 1775, and belonging to the Morton family of Georgetown; a chair made for John Potts by Savery of Philadelphia, a master cabinet-maker; an interesting old cradle of walnut, with very bold turnings; a flax wheel, also of walnut, of the period of 1725; a handsome mahogany ladder back chair, dating from 1760; an

arm chair and a side chair of maple which were made in 1710-1720 and are of the Queen Anne style with fiddle back or Dutch splat; and a bannister-back chair dating from 1725.

One of the specially beautiful pieces is a chaise-longue of Walnut from the Otis House in Marshfield, Massachusetts, dating from 1725-1750. It is of pure Dutch type with slat back, the six cabriole legs terminating in club feet, the back legs plain. The walnut center table of about the same date is an American adaptation of the English oak of 1550-1600, but the scalloped apron under the frame is pure American. The small pine candle mould stand with the lead moulds for making candles is unique. It is of a very early type, probably 1680.

Mrs. Ritter has brought together this remarkable room gradually as opportunity presented. Some pieces, impossible to secure otherwise, were purchased from dealers at fabulous prices, while others, equally rare and valuable, were secured at first hand from farmhouses and elsewhere, from the descendants of the original owners.

One of the famous Wedgwood copies of the Portland vase, the finest piece of Roman glass in the world, was recently purchased by the Toledo Museum of Art and is now installed in its Ceramic Gallery.

The Portland vase, also known as the Barberini vase, was discovered in the seventeenth century during the pontificate of Pope Urban VIII of the Barberini family in a sepulchral mound near Rome. It remained in the Barberini Palace until 1770 when it was purchased by Sir William Hamilton, from whose possession it passed into that of the Portland family in 1787. At the time of its sale, Josiah Wedgwood, England's greatest potter, was bidding against the Duke of Portland, who, upon learning that Wedgwood desired to purchase the vase in order to reproduce it in jasper ware, agreed to lend it to Wedgwood if he would withdraw from the bidding.

This Wedgwood did, and he at once employed the most skilled workmen to copy in pottery what had been so marvelously wrought in glass. At the time fifty copies

were made and sold to subscribers for fifty guineas each.

In the British Museum is the rare Portland vase. It is cameo-cut, blown with a layer of opaque white glass over a dark but transparent blue. The white layer has been cut away by hand, leaving the figures in relief on the blue background.

The Wedgwood copy, now owned by the Toledo Museum, is similarly cut, the background being of a very deep, rich black of a beautiful texture. It was purchased at the dispersal sale of an English collection. The Museum also possesses an original Roman cameo glass vase, one of the five now in existence in the world.

The Seventh Annual Exhibition of the Toledo Federation of Art Societies opened the latter part of April in the Toledo Museum of Art. Prizes were awarded for oil paintings, water colors and prints by a jury composed of Jane Betsy Welling, Supervisor of Art in the Toledo Public Schools, and the artists, Wilder M. Darling and Frank Townsend Hutchins.

The Toledo Museum of Art has lately acquired a portrait of Antonin Proust, former French Minister of Fine Arts, by Edouard Manet. The painting is the gift of Mr. E. D. Libbey, President of the Museum.

The Chicago Art Institute opened on May first an exhibition of Applied Arts, and at the same time the Chicago Architectural Exhibition was opened in adjacent galleries. The Applied Arts exhibition this year was unique in that for the first time it took on the character of an international showing. There were several exhibits from abroad, among them French wall-paper and textiles, and Dutch ceramics and silverware. The overdoor panels for Mr. Chauncey McCormick's new apartment were shown, and several panels from the studio of Robert Chanler of New York, who is well known for his decorative screens. Other exhibits were from the Rookwood, Fulper and Cowan Potteries and from William Varnum Poor. Samuel Yellin and Hunt Diederich showed notable examples of metal work. This exhibition is considered to have set a high mark in the history of Applied Arts exhibits.

Two recent occurrences in connection with the Art Institute and its Museum Instruction Department have proved it to be of more than local value in art education and appreciation. The first of these was a visit to the galleries by thirteen children, who came all the way from Madison, Wisconsin, for two hours' study in the galleries with one of the museum instructors. This trip necessitated the children's being out from dawn until late at night, and it cost \$15 for each child, but it was considered well worth both the time and the money for these young students to be able to see the original works of art which they had known only through reproductions. The project was financed by the Parent-Teachers Association.

The second instance was the visit of a group of architectural engineers from the University of Nebraska, who were making an eastern tour of inspection this spring and elected to spend a part of their very brief time in Chicago making a general tour of the Art Institute under the guidance of a museum instructor.

The memorial to Theodore Thomas, entitled "The Spirit of Music," which was designed by Albin Polasek, was unveiled in Grant Park, just south of the Art Institute, on April 24, following a program given in Orchestra Hall by the Chicago Symphony Orchestra and an address on the life and work of Theodore Thomas by Charles H. Hamill. The presentation of the memorial was made by Charles L. Hutchinson, President of the B. F. Ferguson Monument Fund, and the address of acceptance on behalf of the South Park Board was made by Edward J. Kelly, its president. Mrs. Minna Thomas, daughter of the great director, pulled the cord that unveiled the heroic bronze figure of Music.

An exhibition of wood-block prints by Gustave Baumann was shown in the print Rooms of the Art Institute during April and created much favorable comment. Mr. Baumann has during the past few years devoted much of his time to developing the wood-block as a means of art expression. In this exhibition he showed seven wood-blocks in a separate case, each of which contained a cut-out of the color to be used in the completed print. There, also, were shown the sheets in progressive printing until the final seventh color is added. Many of the

color prints shown were made in the Taos Indian district of New Mexico and effectively brought out the brilliant semi-tropical colorings of the southwest.

Sales amounting to over \$9,000 were made at the International Exhibition of Water Colors which closed at the Art Institute the latter part of April. This affords interesting opportunity for comparison with the sales made last year, in connection with the same exhibition, which amounted to about \$2,500. Among the notable works sold this year was a painting entitled "Inner Harbor, Gloucester," by Hobart Nichols.

It is interesting to know that, during the first three months of 1924, 235 new Life Members were added to the Art Institute, as against 154 in the same period in 1923. This is indeed a record to be proud of, as an evidence of increasing interest and support, on the part of the people of Chicago, for this great institution.

The Seventeenth Annual ART IN INDIANA Exhibition of work by Indiana artists and craftsmen opened in the galleries of the John Herron Art Institute, Indianapolis, on March 2, with a reception and a concert in the court by the Orloff Trio. There were over 1,200 in attendance on this occasion, and the increased attendance at the Art Institute during the period of the exhibition showed a growing appreciation on the part of the people of Indiana for the art products of their own state. In addition to works received from the artists of Indianapolis, exhibits were entered from eight cities throughout the state, as well as from Connecticut, New York, Illinois, and even from so far as Maine.

The Jury of Selection was determined by the ballot of the exhibitors of the past three years, as is customary. It included Mr. William Forsyth, chairman, Mr. Simon Baus, Mr. Randolph Coats, Mr. Paul Hadley, and Miss Myra R. Richards. A special jury consisting of Mr. K. A. Buehr and Mr. Raymond P. Ensign of Chicago was asked to make the awards, which were as follows: The Holcomb Prize of \$100, offered by J. Irving Holcomb, to William Forsyth for his "Evening—The Pool"; the Art Association First Prize, which was increased this year to \$150, to Clifton A. Wheeler, for a paint-

ing entitled "The Far Hills"; the Art Association Second Prize of \$50, added this year, to J. Murry Wickard for his painting entitled "Danseuse"; and the special prize for crafts, given by the Handicraft Guild of Indiana, to Mrs. William H. Welch for a piece of batik work. Honorable Mention in crafts was awarded to Frederick Fish, likewise for a work in batik.

In addition to the prize paintings special mention may well be made of two large portraits by Wayman Adams, one of Glenn Cooper Henshaw and one of Professor Leopold Auer; two portraits by Virginia Keep Clark, one of which was of Mrs. James Blaine Walker; a decorative gesso panel entitled "The Hopi Girl," by Howard McCormick, delightful in pattern and color; a street scene and a landscape by Glenn Coleman; a wood interior and a figure study by Henry Maginnis; two large canvases by Charles Reiffel, a winter scene and a landscape of rocks, sea, and bathing sea-nymphs; and a landscape entitled "Beside the Still Waters," by Susan Ketcham.

In conjunction with the above exhibition an auxiliary group of needlework, textiles, and leather by European and Japanese craftsmen was shown on the balcony, affording an interesting point for comparison with the work of our own craftsmen. These works were lent by L. S. Ayres and Company, the Pettis Dry Goods Company, Miss Roda Sselect, and the H. P. Wasson Company.

The John Herron Art Institute has recently acquired by gift and purchase a number of interesting and valuable works. Among the gifts are two vases of silvered glass and a textile fragment from Mrs. John N. Carey; eight pieces of contemporary French printed lines, Toiles de Rambouillet, from F. Schumacher and Company, of New York; a piece of Japanese pottery, Hizen ware, and a French ivory box, from Mrs. Frank N. Lewis; five books, examples of early printing, and a portfolio of French prints, from Mr. W. W. McCrea; and a number of smaller household articles from Miss Daisy Phelps. The purchases include an engraving by Albrecht Durer, an etching by Jean Francois Millet, and three lithographs by Arthur B. Davies.

Announcements have been received of the Art Institute's Summer School which will be held this year at Winona Lake, Indiana,

rather than at the school building in Indianapolis, as formerly. It is believed that there will be great advantage in making this change in the school's location, as it will enable the teachers and students to combine a vacation with their studies. The Fine Arts course will be conducted by Mr. William Forsyth, one of the leading Indiana artists and dean of instructors at the Art Institute; the Teachers Training course by Miss Ethelwyn Miller and Miss Frances Hoar; and the Commercial Art course by Miss Edna Mann Shover, Principal of the Art School, and Mr. Burling Boaz, Jr., Instructor in Commercial Art. Lectures on Art Appreciation and Oriental Art will also be given by Mr. J. Arthur MacLean, Director of the Art Institute.

In an open letter to members of the Art Founders Society of the Detroit Museum, Clyde H. Burroughs, secretary, makes an interest-

ing report, from which we venture to clip the following:

"We have grown rapidly during the past year. We have become an organization of over 5,000 people, with the laudable aim of generally furthering the cultural growth of the fourth city and with the specific purpose of adding to the collections of the new Detroit Institute of Arts.

"Mr. Ralph H. Booth has recently added \$1,000 in cash to his fund in the Founders Society.

"We have two new governing members, who have contributed \$1,000 toward the purposes of the Society, viz.: Dr. Fred T. Murphy and Mrs. Anna Scripps Whitcomb. Mrs. Whitcomb's gift of \$1,000 is for the Anna Scripps Whitcomb travelling scholarship, which will be awarded in June of this year under the terms noted elsewhere in this bulletin.

"The Founders Society has acquired for the Museum fifty-three art objects during the last half of the year 1923. These objects, many of them of the decorative arts, were purchased under the expert guidance of Dr. W. R. Valentiner and will find a proper place in the period rooms of the new building. Some of these objects are now on exhibition, and others are being held in storage for future display.

"The financial statement of the Founders Society for March first shows a balance in membership funds of \$20,094.46. In addition to this the Detroit Trust Company holds invested funds of \$67,915.04, the income from which is available for the purposes of the Founders Society.

"Mr. Hal H. Smith is particularly interested in the growth of the Museum print department, which now numbers some 2,000 etchings, engravings and lithographs from earliest times to the present day.

"The corner-stone of the new building was laid with suitable ceremonies in April."

ART IN
ST. LOUIS The collection of Persian art objects, ancient glass and Hellenistic bronzes, lent by Kouchakji Freres, on display at the City Art Museum in April, attracted many visitors; likewise, the photographs of Western scenes by Laura Gilpin of Colorado Springs. For May the exhibitions were Etchings and Drawings by Jean Louis Forain and Drawings by Aubrey Beardsley.

The recent exhibition of sculpture by Caroline Risque, Nancy Coonsman Hahn, Adele Schulenbert Genson, Victor Holm, Robert P. Bringhurst, Joseph Horchert and Sheila Burlingame was one of the most successful displays ever held at the Artists' Guild. One thousand visitors attended the opening reception.

The St. Louis Art League held in May the first of a series of exhibitions of St. Louis art industries. This exhibition was of glass mosaics made by the Ravenna Mosaic Company of St. Louis, which firm is carrying out the mosaic work for the St. Louis Cathedral. With some of the modern work were displayed copies of European mosaics dating back to the fourth century.

The art room of the Public Library displayed during the first two weeks in May, paintings by Ivan Summers and Carson Donnell. Mr. Summers is of the Woodstock colony in New York and has been in St. Louis for several months.

Maurice Braun and William R. Leigh have recently held a joint exhibition of their work at the Shortridge Gallery. Maurice Braun's canvases portrayed the Ozarks, Colorado, Connecticut and California country. William R. Leigh chose for his theme Indians and western scenes.

The Todd Studios held an exhibition the early part of May of the work of five St. Louis artists: Katheryn E. Cherry, Frederick R. Roe, Agnes Lodwick, E. Luchtemeyer and Arthur Mitchell.

The annual exhibition of the Taos Society of Artists was held at the Noonan-Kocian Gallery in April.

M. P.

Completing its fifth year, the Art Club of St. Petersburg, Florida, has had the most interesting and successful season of its existence.

Included in the ten exhibitions of its winter's program have been a group of twelve portrait compositions by William M. Paxton of Boston, and a noteworthy collection of etchings and wash drawings by Frank W. Benson of Boston. These exhibitions were shown exclusively in St. Petersburg, the citizens of which are heartily cooperating with the Art Club in its efforts to raise the standard and appreciation of art throughout the south. It was the first time that any of Paxton's works have been shown south of Washington. Of the Benson pictures thirteen were sold during the exhibition for more than \$1,200.

Other exhibitions included twelve delightful landscapes by George Inness, Jr., who has just presented to Southern College at Lakeland, Florida, a notable painting of Florida woods. This is his second gift to Florida in recent months, the first being a triptych, a symbolical landscape painting, which was given to the Universalist Church at Tarpon Springs. The Inness paintings at St. Petersburg were the most popular of the season, more than 10,000 persons visiting the exhibition. Four Inness paintings were sold, bringing \$9,000.

Another noteworthy exhibition was a collection of illustrations and cover designs from famous American illustrators, members of the New Rochelle Art Association.

The first representative exhibition of the work of southern artists ever held in the south was an interesting feature of the season's showings. There was also a display of the works of Miss Alice Huger Smith, the water colorist, of Charleston, South Carolina. Other exhibitions included a collection from the Pennsylvania Academy of the Fine Arts, a

representative photographic collection from New York, Philadelphia and Florida studios, a collection of Textiles from the Textile School of the Museum and School of Industrial Art, Philadelphia, and a display of work by the students of the Florida Art School. Miss Lile Chew, a third-year student of the school, was awarded the C. Lee Cook gold medal for the most meritorious original work of the year. Miss Ada Wellock was winner of the first prize for first year students' work.

Announcement was made that, beginning next year, a gold medal, to be known as the "Eve Alsmen Gold Medal," will be awarded annually for the best Florida landscape, irrespective of the age of the student or the length of time engaged in study.

Fully 25,000 persons attended the exhibitions during the season, which covered a period of five months. The practical interest of the people, showing a definite growth in art appreciation, was evidenced by the number of sales made.

The Fourteenth Annual Exhibition of the Minnesota State Art Society was shown for two weeks during March

IN MINNEAPOLIS at the Minneapolis Institute of Arts, after which a part of the collection was sent on a tour of the cities throughout the state. The purpose of these exhibitions, which are of works contributed exclusively by residents of Minnesota, is to encourage public recognition of local artists without regard to their previous success, or its absence. Besides paintings and drawings, the exhibit included craft work in metal, wood, pottery, weaving, batik and printing, thus covering as closely as possible the whole field of artistic endeavor. In connection with this exhibition a lecture was given at the Art Institute by Ian B. Stoughton Holbourn, professor at Carleton College, who discussed the aims of the Minnesota State Art Society.

The Minneapolis Art Institute has recently purchased for its John Washburn Memorial Room a charming portrait of Robert Devereux, Second Earl of Essex, a prominent figure in English history during the reign of Queen Elizabeth. The panel, measuring $19\frac{1}{2}$ by $15\frac{1}{2}$ inches, is dated 1599 and is anonymous. An interesting account of the portrait is given in a recent

number of the Institute's *Bulletin*, together with extracts from the history connected with the subject.

THE NEW ART MUSEUM IN HOUSTON, TEXAS

On April 12 the Houston Art Museum was dedicated with appropriate ceremonies. The principal speaker upon that occasion was Homer Saint-Gaudens, Director of Fine

Arts at the Carnegie Institute, Pittsburgh. The following extracts are from his address, which emphasized the value of the art museum as a factor in the spiritual development of the community:

"See to it," he said, "that this gallery becomes more than an old-fashioned mausoleum of riches of the past, that it offers a guide to the beauty of the world, and offers it with cordiality and hospitality. I would ask you to define the function of this museum as first and foremost to bring art into the everyday life of the layman, to convince him that it is not something to revert to as to a holiday pleasure, for seasonal interest only, but something of as live and continuing interest as the front page of our newspapers.

"For then, and not till then, your museum will emerge from the catalogue class of thing and become more than a rehearsal of the most important doings of certain craftsmen. Then your efforts will serve a really finer mission to broaden and to enrich these practical, methodical and mechanical lives of ours. Then, and not till then, will you actually start to realize on the good things which this vast civilization is creating for you.

"Your coming problem," he continued, "is not confined to what you shall put on your walls, but what you shall put into the hearts of your people. You have not only to collect beauty for your public. You have a barrier of prejudice and misunderstanding to tear down. You must reassure your public day in and day out, year in and year out, that it must not feel the need of putting on felt slippers when it approaches a picture.

"You must help the layman to know that there is no reason for the existence of any lovely thing in nature, a tree, a mountain, a meadow, a beautiful human face, a pleasing figure, except to delight him, that these things exist for his admiration, that their

presence and his delight in them are fundamental complements.

"You must help him to realize the actual pleasure and profit to be gained from attractiveness in his man-made surroundings. You must make clear to him that his future hope is in learning to walk hand in hand with the esthetic and the material.

"You must wake your people to a spontaneous, free expression of their fundamental emotions, their eternal, spiritual side, and let them into the secret that the great gift of life is beauty, that men and women are more than economic units.

"Then your people will learn to fuse those two elements of life, the spirit and the flesh, in such an alembic as this Museum of Fine Arts, into a glowing whole that will help our race accomplish things far beyond the dreams of the past."

THE
"DAYTON
PLAN"

For the past three years the Dayton Art Institute has been trying out, with increasing success, a plan to widen the interest of the community in American art and American artists.

Through the cooperation of a large number of the foremost artists of this country the Institute has put into circulation, under the same rules and regulations under which the Public Library issues books, a Circulating Gallery of Portable Pictures. On the back of each is printed the main facts of the artist's life and his successes and a few lines of criticism that will serve as an avenue of approach in intelligently looking at the picture. The artist's selling price is marked on it, and when the picture is sold the artist receives the full amount without any commission.

In this way the man of moderate means is enabled to hang in his home, for leisurely study and appreciation, worthy pictures by the best men, and can learn to afford to buy, in moderate sized canvases, the works of men that he had perhaps thought quite beyond a bowing acquaintance. The buyer of the small picture becomes later the buyer of the larger picture and is constantly building up a first hand knowledge of American artists through the leisurely study of their works in his own environment without distractions.

During the last three years, aside from the small pictures sold while in circulation, through the influences of the Institute seventy important pictures have been sold in the city where previously no interest existed. In some instances the children in a schoolroom have saved their nickels and dimes and bought, as a permanent possession for their schoolroom, pictures from the Portable Gallery.

This year the Institute, with the cooperation of the public schools, will give a number of cash prizes open to all high school grades, for the best short essays embodying an appreciation of the place and progress of American art. Each contestant must have drawn out during the year at least three pictures and taken them home for study. This will afford a wide circulation among the homes of the city and stimulate an interest where none now exists.

This plan of making it easy for people to become interested in things to which they have been indifferent has had great success in other lines.

The Civic Music League, started ten years ago, has given the world's best orchestras and artists to the people at cost. Hundreds of seats have been available for such orchestras as Chicago and Philadelphia, such artists as Kreisler, Heifetz, Paderewski, Chaliapin, Jeritza, Bori and others at fifty-eight cents a seat or three dollars and a half for a course of six concerts. This has been self-sustaining for ten years without a dollar's guarantee or aiding subscriptions. A new clientele was worked up in the shops, stores and factories among those who had previously felt debarred from such things on account of price. There is no question but that this has been made possible by the preparatory interest awakened by the phonograph and reproducing piano in the homes of the people. It is felt that the small picture will function similarly in the field of art. The "Portable Picture" is the radio of Art Museums.

The Dayton Public Library has adopted a similar progressive idea. Besides its main building, east and west branches, and numerous school extensions, as well as special libraries taken to the larger factories, it now covers other parts of the city, not otherwise served, by a library truck running over regular routes each day. This has

increased its readers and circulation by thousands.

Throughout this country there have always been the few who cared for these better things of life because their position has put them in touch with these advantages. Yet the love of the beautiful is universal, the reaction to it immediate, when it is made available. The "Dayton plan," in brief, is to make it easy for every one to come in touch with things worthwhile, and the Circulating Gallery of Portable Pictures is an endeavor to do this in the field of art.

M. S. G.

ITEMS

The Denver Art Museum opened on May 31 its Thirtieth Annual Exhibition, which will be on view in the Public Library until the end of September. This plan for a four-months' exhibit during the tourist season was tried for the first time last year and found to be exceedingly popular, both among visitors and artists. The exhibition includes works in painting, sculpture and drawing, and is an interesting and varied showing. The jury of selection was composed of Dean Babcock, Clara Sorenson Dieman, Robert A. Graham, Anne Gregory Ritter, and Estelle Stinchfield.

An exhibition of paintings and etchings by Daniel Garber, Jonas Lie and Frederick J. Waugh was shown at the public library during April, attracting widespread interest and comment. Among the paintings of note was that of the "S. S. Leviathan under Convoy," by Waugh, who showed principally pictures of the sea.

An attractive and picturesque gathering was that on the evening of March 28 in the Whistler House in Lowell, Massachusetts, when the Lowell Art Association, now the owners of the house, celebrated the hundredth anniversary of its building. This was the occasion of a "Candlelight Fete" and costume ball, the guests all wearing costumes of a century ago. In honor of the event the walls of the house were hung with a collection of portraits of ancestors of the present generation of Lowell people and those prominent in the early history of the town, personages such as might have been

present to welcome the Whistler family to Lowell. This interesting old house was built by a woolen manufacturer, Paul Moody. Upon the death of Mr. Moody the house passed into the possession of George W. Brownell, who occupied it until it was turned over in 1833 to Major George Washington Whistler, the father of the great artist. It was here that James McNeill Whistler was born, although it is said that he "refused" to acknowledge Lowell as his birthplace.

The department of Applied Art of the Kansas State Agricultural College, under the direction of Prof. Araminta Holman, held a formal opening of its Art Gallery on March 13. Oscar Jacobson, professor of art at the University of Oklahoma, delivered an address on "Art and Nationality." The collection of the Applied Art department is the nucleus of a permanent exhibition and comprises original wood block prints, oil paintings, and water color prints, American glassware and pottery, Indian pottery, a case of Chinese art work, embroidery and bronzes, reproductions of sixteenth century paintings, Copley prints of leading American painters, and modern designs in textiles from the Poiret Studio, Paris.

A notable exhibition of the work of Violet Oakley was held at the Forrest Studio-Gallery, 80 West 40th Street, New York, from April 21 to May 4. This included the triptych to be placed in the Alumnae House at Vassar College—a seven-fold composition entitled "The Great Wonder," representing a Vision of the Apocalypse; and the portfolio of color reproductions of the mural paintings in the Governor's Room and Senate Chamber of the State Capitol of Pennsylvania entitled "The Holy Experiment"—"A Message to the World from Pennsylvania."

A colorful exhibition of peasant embroideries and textiles from the countries of Southern and Central Europe was shown during April in the Textile Study Room at the Cleveland Museum of Art. The pieces, with a few exceptions, belong to the Museum's textile collection, a section of which is being devoted to the work of those countries from which the city's foreign-born population is drawn. Hungary, Croatia, Dalmatia, Greece, Macedonia and Czecho-Slovakia are represented, and it is planned to make of



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this collection a reflection of the cosmopolitan character of Cleveland's population and to create an appreciation for the craftsmanship of the lands from which these people came.

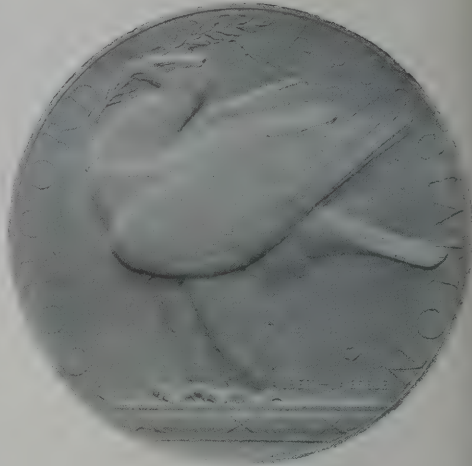
The May exhibition of Work by Cleveland Artists and Craftsmen, held at the Cleveland Museum, surpassed any of the preceding five annual exhibitions in the number of entries made, about twelve hundred objects being entered for the jury's consideration.

The Ruskin Art Club of Los Angeles, California, has for several years been following an interesting study program which has brought them in touch with art development in different parts of the country. The program for the current year has been devoted to art in New England and in New York.

The Orlando, Florida, Art Association has lately become a chapter of the American Federation of Arts. This association held an exhibition this spring in the Albertson Public Library, which comprised thirty-five paintings, mostly of Florida scenes, but a few portraits and figure studies.

The Concord Art Association of Concord, Massachusetts, has lately held its Eighth Annual Exhibition, which included forty-nine oil paintings and seventeen works in sculpture. Among the former was Wayman Adams' portrait of Joseph Pennell at his Etching Press, and Cecilia Beaux's portrait of A. Piatt Andrew, Member of Congress from Massachusetts. With the works by American artists were shown paintings by Monet, Zuloaga and Nikolai Fechin. One of the sculpture exhibits was the Concord Art Association's Medal of Honor, the work of Albert Laessle.

On three successive Thursday evenings, beginning April 10, demonstrations in the graphic arts were given at the Baltimore Museum of Art by well-known artists, each of whom drew a plate, etched and printed it before the audience. The first of these was given by William Auerbach-Levy, who made an etching; the second by Frederick Reynolds, who showed the processes of mezzotint and drypoint, and the third by Will Simmons, who demonstrated the making of an aquatint.



THE CONCORD ART ASSOCIATION'S
MEDAL OF HONOR

BY ALBERT LAESSLE

An original Gobelin tapestry, woven at the Gobelin Tapestry Works in France, has recently been brought to America, and was exhibited for eleven days from April 22 to May 3 at the Grand Central Palace in New York, in the galleries of the French Exposition. The tapestry, which has been valued at \$50,000, was designed by G. L. Jaulmes and woven to commemorate the departure of American troops to France in the Great War. The background is the historical scene of Independence Hall in Philadelphia.

A National Fine Arts Commission has recently been established in England, corresponding to our National Commission of Fine Arts. Its members will include The Earl of Crawford and Balcarres (chairman), the Marquess Curzon of Kedleston, Sir Aston Webb, P. R. A., Sir Reginald Blomfield, R. A., Sir Edwin Lutyens, R. A., Mr. Alfred J. Gotch, P. R. I. B. A., Sir George Frampton, R. A., Mr. D. Y. Cameron, R. A., and Mr. T. H. Mawson, President of the Town-Planning Institute. The services of the members of the Commission will be honorary, and they will not sit to consider any question in which any individual member is professionally interested. The Commission will have no power of veto and will act merely in an advisory capacity, as does our own commissioner.

BOOK REVIEWS

ARTHUR B. DAVIES—*Essays on the Man and His Art*. The Phillips Publications, Number Three. Phillips Memorial Art Gallery, Washington, D. C. The Riverside Press, Cambridge, Massachusetts. Price \$10.00.

Perhaps no painter at any time has had a greater tribute paid during his lifetime to his genius than this monumental volume constitutes to the art of Arthur B. Davies. To it the foremost American art writers of our day have contributed, among them Duncan Phillips, Royal Cortissoz, Frank Jewett Mather, Jr., and Edward W. Root, each of whom discusses Mr. Davies' works from his own individual standpoint, praising them highly and illuminating their significance. Such understanding and sympathetic analysis must be most gratifying to the painter, whereas to the public it opens new avenues of understanding not only of the work of this painter, but of others to whom he is akin.

In the Foreword Mr. Phillips points out certain unusual features of this book which should commend it to its readers: (1) It is the first comprehensive study of the art of Arthur B. Davies, whom Mr. Phillips characterizes as "the most individual of living artists." (2) It is a symposium—a collaboration of authors on a given theme, a labor of love, "a starting point for the evolution of world opinion about Arthur B. Davies." (3) It is not only the work of contemporaries of Mr. Davies, but done with the sanction and under the sympathetic supervision of the artist himself. Two of the contributors not previously mentioned, Mr. Dwight Williams and Dr. Eisen, were respectively his first teacher of artistic principles and practice, and his fellow student of ancient art. (4) It deals with the work of a painter who is still in his prime.

Seldom does one meet with critical art-writing of finer type than that embodied in these essays. It is amazing also to discover how each of the contributors has found something quite new and different to say, how many facets the theme seems to have. Mr. Root, in his chapter, lays special stress upon the influence the scenery of the Mohawk Valley, wherein Arthur B. Davies grew up as a boy, may have had upon his style, while he traces elements of success to his Celtic ancestry. Mr. Mather begins his chapter

with this impressive sentence: "We do not so much criticize works of art as endure their criticism of ourselves," and goes on to confess that by this test, on his first contact with Arthur B. Davies' work, he failed. But what he first denied of worth he now holds in highest esteem.

At least half of the book is given to illustration, forty-one of Mr. Davies' paintings being beautifully reproduced. Thus the reader may apply his own tests and try out (though the illustrations with one exception lack the quality of color) the appraisal made by the authors.

THE HISTORY OF AMERICAN SCULPTURE, by Lorado Taft. The Macmillan Company, Publishers, New York. Price, \$6.50.

At last this valuable book, published originally in 1903 and long out of print, has been reprinted, an additional chapter, covering developments during the last twenty years and bringing the volume up to date, being added by the author, Mr. Lorado Taft, who is himself reckoned among our leading American sculptors and who more than almost anyone else has, through his teachings, writings and lectures, helped to enkindle a love of art and an appreciation of sculpture among the people of our middle west. This is almost the only source for a comprehensive study of the subject of which it treats. Of necessity it is a large volume, running now over 600 pages in length, but from first to last it is delightful reading—criticism blended with biography, searching, sympathetic, invariably kindly, and yet discriminating; a book which should be in every school and college, in public as well as private libraries. To all lovers of art and to those interested in the beautification of cities it is specially commended.

NEW GUIDES TO OLD MASTERS, by John C. Van Dyke. Charles Scribner's Sons, New York, Publishers. Price, \$1.25 each.

Except for two volumes, St. Petersburg, which has never been issued, and Florence, which is now in preparation, this interesting series of pocket guide books is complete. The series now is composed as follows: I. London—National Gallery, Wallace Collection; II. Paris—Louvre; III. Amsterdam—Rijks Museum; The Hague—Royal Gallery; Haarlem—Hals Museum; IV. Brussels—Royal Museum; Antwerp—Royal Museum;

V. Munich—Old Pinacothek; Frankfurt—Staedel Institute, Cassel—Royal Gallery; VI. Berlin—Kaiser-Friedrich Museum, Dresden—Royal Gallery; VII. Vienna—Imperial Gallery, Budapest—Museum of Fine Arts; IX. Venice—Academy, Milan—Brera, Poldi-Pezzoli; XI. Rome—Vatican, Borghese Gallery; XII. Madrid—Prado. Of these, two have just been issued for the first time, that on Rome and that on Venice and Milan. The earlier volumes in the series came out just before the Great War and are dated 1914. Because of the war, which temporarily cut off interest in the galleries of Europe, the series never perhaps received the attention it deserved. It was for this reason, possibly, that Professor Van Dyke's much-discussed "Rembrandt and His School," which merely reiterated certain conclusions published in these volumes nine years earlier, came as such a shock last fall to the reading public.

In these books Professor Van Dyke has endeavored "to say less about the well-worn saints, and more about the man behind the paint brush" than is found in most guide-books. He deals with pictures from the painter's point of view, and he goes very carefully and in a very scholarly manner into attributions, though at the same time continually stressing the fact that the value of the work lies in its quality, not its painter's reputation.

The London volume has a preface and general introduction to the series, the latter an essay of engaging interest on the study of the Old Masters. The books are made up of comments on certain paintings, written from notes made in the presence of the works after profound study. It is as though the author himself made a tour of the galleries with the reader, commenting on this picture and that as merit called a halt.

AN INTRODUCTION TO THE STUDY OF CHINESE SCULPTURE, by Leigh Ashton, Charles Scribner's Sons, New York. Printed and made in Great Britain. Price, \$15.00.

Our attention was called recently to the surprising number of original works in sculpture by Greek and Roman sculptors of the Classical period which have found their way into American collections and were illustrated in Professor Chase's book on this subject. Now this volume on Chinese

sculpture likewise amazes by the number of illustrations of works in American collections by Chinese sculptors. The book, which is half text and half illustrations, is intended to provide a background for the systematic study of Chinese sculpture, hence a considerable amount of matter dealing with the purely political history, in addition to that which concerns itself with moral, philosophical, or literary development, is included. The art of these ancient sculptors of the Chinese nation is taken up systematically and consecutively, beginning with the earliest, 255 B. C., and concluding with the Ming Dynasty, which ended in 1644. There is a bibliography and a note on Forgeries and Restorations in the Preface, a very reasonable protest against the disfigurements of the cave temples and the mutilation of works to satisfy the greed of the thoughtless collector.

ITEMS

This magazine goes to press on the eve of the opening of the American Federation of Arts' Fifteenth Annual Convention, a full account of which will be given in the July number.

Announcement has been made that Mrs. Cornelia B. Sage Quinton has resigned the directorship of the Albright Art Gallery, Buffalo, and in August will become the Director of the Spreckels Art Gallery in San Francisco.

Mrs. Quinton has been for twenty years associated with the Albright Gallery, first as assistant to Mr. Charles M. Kurtz, and since his death, for fifteen years, director, during which time she has won for herself and for the Gallery an enviable reputation on account of the excellence of the exhibitions which she has assembled under her own capable management.

The Brooklyn Society of Etchers held its Third International Exhibition at the Anderson Galleries, New York, from April 22 to May 3. The exhibition comprised 330 prints, 182 of which were contributed by American etchers. The remainder came from etchers in Austria, Belgium, Canada, Czecho-Slovakia, France, Great Britain, Germany, Holland, Italy, Sweden and Switzerland.

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IN THE NEW YORK GALLERIES—JULY

The summer exhibitions in New York, though they diminish in number during the warm weather, contain paintings as important as those on view at any time during the winter months.

The Ainslie Galleries, 677 Fifth Avenue, show paintings by Inness, Wyant, Winslow Homer, and Homer Martin.

The Babcock Galleries, 19 East 49th Street, have on view a large collection of modern and earlier American paintings.

The Milch Galleries, 108 West 57th Street, are staging an interesting group for this month, as significant as any arranged during the height of the season. There will be three by Abbott Thayer, three by Childe Hassam representing his three periods of work: one from the Paris series, one from the Isles of Shoals group, and one from East Hampton. There will also be three large landscapes by Metcalf, one of whose landscapes was recently purchased by the Metropolitan Museum of Art. Included also are three paintings by Gari Melchers.

At the Reinhardt Galleries, Hecksher Bldg., 57th Street and Fifth Avenue, is a double exhibition of paintings and drawings by the old masters. Included among the paintings is "Christ in Gethsemane" by El Greco. It is similar in general composition though not in detail to the one in the collection of M. v. Nemes, Budapest. The strange bitter color is the same excepting for the

added note of a red cloak on one of the disciples that does not appear in the well-known painting. This picture is at the head of one gallery and along the walls are peaceful and quite charming landscapes by the Dutchmen, Solomon Ruysdael, van Goyen, Wouwerman, van Biejen. In another gallery is the large portrait by Lawrence of the children John and Henry Labouchere, two decorative panels of cupids by Fragonard suitable as overmantels or over-door panels, four tapestries made after cartons by Boucher. In a third gallery are the drawings, where are to be found an interesting head of a woman by Jordaens, some intimate scenes by Nicolas Maes, landscapes by Guardi, Ruysdael and others, representing French, Italian and English schools, many in old and singularly beautiful frames.

Knoedler Galleries and Ferargil Galleries will in the course of the month both move to new galleries in 57th Street and plan to spend the rest of the summer getting in order for large and formal openings in the fall.

In another gallery of the Museum is to be seen an exhibition of drawings by American and English artists, contemporary and of the nineteenth century.

In their summer exhibition The Howard Young Galleries group a number of well-known American painters, Wyant, Hassam, Metcalf, Wiegand, and others.

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JULY, 1924

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THE AMERICAN MAGAZINE OF ART

VOLUME XV

JULY, 1924

NUMBER 7

THE VALUE OF ART TO THE PEOPLE¹

BY OTTO H. KAHN

IT SEEMS to me that when speaking of the arts, we must not overlook the art of living. Walter Pater, in his great book, "The Renaissance," says: "We have an interval, and then our place knows us no more. . . . Our one chance lies in expanding that interval, in getting as many pulsations as possible into the given time." He urges an activity which "does yield you this fruit of a quickened, multiplied consciousness," and he puts foremost among the means available towards that end the cultivation of beauty and art.

Whether or not we share his estimate and appraisal, there can be no doubt that no life is complete, however worthy, useful and successful it may be, which does not include a responsiveness to the call of beauty and art, which has not known the thrill that comes from these things.

When the right to vote was first thrown open to the masses of the people in England, a great aristocrat said, "Now we must educate our masters." He was right. He professed a theory which has been considered basic in the conception of democracy in America these many years. But education that envisages merely the brain is a lopsided thing. To be complete, to fulfill its true purpose, it must equally envisage the character. It must foster taste and seek to minister to that subtle, undefinable and comprehensive thing which we call the soul.

The lives of the vast majority of the people are cast upon a background of sameness and routine. Necessarily so. The world's work has got to be done. But all

the greater need for opening up, for making readily accessible and for cultivating those pastures where beauty and inspiration may be gathered by all.

We all, rich and poor alike, need to give our soul an airing once in a while. We need to exercise the muscles of our inner selves just as we exercise those of our bodies. We must have outlets for our emotions. Qualities and impulses of the right kind, when given due scope, enhance the zest and happiness of our lives; when thwarted, starved or denied, they turn to poison within us. Some of the restlessness of the day, some of the seeking after sensations, some of the manifestations of subversive tendencies, arise in no small part, I believe, from an impulse of reaction against the humdrumness and lack of inspirational opportunity of every-day existence. Much can be done by art to give satisfaction to that natural and legitimate impulse and to lead it into fruitful channels instead of letting it run a misguided or even destructive course.

Art is not the plaything of opulence. It is a robust, red-blooded thing. It is true equality of opportunity. It is true democracy, knowing nothing of caste, class or rank. It may bestow its choicest gifts upon utter poverty; it may deny them entirely to great wealth.

Art is the truest League of Nations, speaking a language and preaching a message understood by all peoples. For ten years the world has been sadly out of gear. Governments, parliaments, diplomats, politicians, have vainly tried to set it right.

¹An address delivered at the annual dinner of the American Federation of Arts held in Washington on May 16, 1924.

"The devil's visitation which was let loose upon the world ten years ago to the defeat and disaster of its perpetrators" and from the aftermath of which it has not yet been able to free itself, arose from an accursed aberration of the spirit. It can only be banished wholly by the power of the spirit, mobilized and marshalled for high and righteous aims. Among those fields where the rare and benign herbs grow, from which healing may be gathered for the ills of the world, one of the most fecund is that of art.

Art is a mighty element for civic progress. It leads us to seek and to appreciate that which is high and exalting and worthy, and to despise, and to turn away from, that which is vulgar, degrading and cheap.

It is no copy-book maxim, but sober truth, to say that to have appreciation of, and understanding for, art is to have one of the most genuine and remunerative forms of wealth which it is given to mortal man to possess. I measure my words when I say that not the most profitable transaction of my business career has brought me results comparable in value to those which I derived from the investment of hearing, in my early youth, let us say, "Tristan and Isolde," or seeing Botticelli's "Primavera." Moreover, the dividends which we receive from the appreciation of beauty and the cultivation of art are wholly "tax-exempt." No surtaxes can diminish them; no Bolshevik can take them away from us.

Art is a veritable "fountain of youth." The ancients had a saying, "Those whom the gods love, die young." I would interpret that saying to mean not that those favored by the gods die young in years, but that by the grace of the gods they remain young to their dying day, however long that be deferred. I venture to question whether there is any tonic as stimulating, any gland-plantation as rejuvenating as is the quickening of the blood, the stirring up of the inner, deeper self, which the powerful medicine of art has the power to bestow. Those who love art and are truly susceptible to its spell do die young in the sense that they remain young to their dying day.

Such observations as I have had opportunity to make—and the opportunity has been frequent and varied—have convinced me that there are many millions of the plain

people whose souls are hungry, whose ears are open to the call of art, whose eyes light up at her approach, whose voices welcome her with enthusiastic gladness.

These observations have convinced me that "you can trust the people" even in art. That does not mean that every horny-handed son of toil is an art connoisseur. It does not mean that the people, by and large, whatever their station, are *born* with good taste. On the contrary, the vast majority, whether of rich or poor parentage, are *born* with a natural tendency to respond rather to the garish, vivid and obvious than the mellow, restrained and aesthetic. It does mean that the masses of the American people are susceptible to the message of true art, that they are responsive to education and example in art, that they welcome and gladly follow leadership on the road to knowledge and discernment, and that once they have become imbued with correct standards of appreciation they adhere to them and apply them. As one conspicuous illustration of this I need only point to the style of architecture which now prevails in America for buildings, public or private, large or small, down to the most modest, as compared to what it used to be a generation ago.

Much yet remains to be done for the popularization of art in the United States, but a great deal has been done especially during the past dozen years, and more and more is being done to excellent effect. Admitting that our people are still liable to be misled into following false gods at times, yet this much may, I believe, be said in sober truth: Let the right god come along and they will recognize him unfailingly and follow him rejoicing. I feel wholly convinced that the American standard of art appreciation has reached a point where it is either equal or superior to that prevailing among the peoples of Europe, with one or two exceptions. And that standard is advancing steadily.

It is frequently a source of wonderment to me how often "the people" are underestimated by those who seek their votes or their patronage. Too many of our politicians seem to think that the people want and need to be coddled and flattered and "soft-soaped," though experience has shown that the royal road to popular success is to

demonstrate courage and independence and to stand up man-fashion for one's convictions. Similarly, while it is gratifying to record the great and auspicious progress of the American stage within the recent past, we still meet purveyors of theatrical wares (not to mention those of "movie" wares) who seem to think that they must play down to an assumed level of shallowness and "tired business man" standards, though experience has shown that the greatest probability of scoring a hit is in aiming high.

The American Federation of Arts, with faith in the people and with understanding of the people, is pointing the way along the road which leads to the heights. It is calling the people to follow, and it is not calling in vain. I was arrested the other day by the following sentences: "There is only one thing that can be taught: by wise teachers, by love, by example, by privation, by sorrow, by life, we can be taught to learn. Beyond that, although everything may be *learned*, hardly anything can be *taught*." In the fine sense of these pregnant words your Federation is indeed teaching the people to learn.

Shortly after victory had been won in the late war, Mr. Lloyd George made a speech in which, referring to the armies returning home, he pledged his aid to "make England a country fit for heroes to live in."

Far be it from me to fail in admiring and grateful recognition of the glorious heroism of those, Americans and others, with whose blood, willingly shed in a noble cause, victory was written upon the banners of America and her allies. But there is another kind of heroism—less stirring, less impressive, not recorded in the book of fame, but no less real. It is that of the many millions of average men and women who, in meeting the tasks of the workaday world, practice the brave and simple philosophy of righteous living, who, uncheered by comrades, unstimulated by the ardor of battle, unrewarded by renown, contribute to the common cause daily acts of self-discipline and self-denial, of honor and of duty and of faith. It is the habitual, homely, ingrained heroism of the rank and file, of the "unknown soldier" of the battle of life.

To those people, the plain men and women of America, you are bringing true enrichment. You are enhancing the wages, none too liberally awarded, of their lives, by aiding them to have access to the joys and inspirations, to the compensation and solace, which are derivable from art. The American Federation of Arts is performing with admirable public spirit and efficiency, a valuable service of twofold purport: It is bringing art to the people, and it is bringing the people to art.

CONTEMPORARY PAINTING

ON THE following pages are reproduced a number of paintings which were shown in the Carnegie Institute's International Exhibition at Pittsburgh which closed on June 15th. The foreign section of this great exhibition is, however, in large part to make a circuit during the coming year of the leading American art museums.

That this exhibition compared favorably with those held in Europe is evidenced by the interesting account of the Roman Biennial by Mrs. Helen Gerard, of Florence, Italy, which immediately follows.

Much of the painting today undoubtedly reflects the chaotic condition of political and social life, but that there are still many painters in every land who are striving to

hold aloft the torch of art, are eagerly and earnestly seeking truth, and strongly interpreting beauty, is equally certain. As the nations of the world are drawn more closely together through the common use of modern inventions, the prevalence of travel and the upgrowth of internationalism, racial differences are being extinguished; but those who examine carefully the reproductions which follow, representing artists of eight different nations, our own included, will find subtle characteristics which denote still a racial difference of viewpoint and the possibilities of varied expression governed by present outlook and past traditions.

An article on this exhibition was published in the June number of this magazine.



PORTRAIT OF MISS MARGARET KAHN

BY

IGNACIO ZULOAGA (Spain)

SHOWN IN THE 23RD INTERNATIONAL EXHIBITION
CARNEGIE INSTITUTE, PITTSBURGH



PORTRAIT OF MY MOTHER

MALCOLM PARCELL (United States)

23RD INTERNATIONAL EXHIBITION, CARNEGIE INSTITUTE, PITTSBURGH



CZECH LANDSCAPE

VINCENC BENES (Czecho-Slovakia)

23RD INTERNATIONAL EXHIBITION, CARNEGIE INSTITUTE, PITTSBURGH



MAYOR OF TUREGANS, SEGOVIA

A PAINTING BY

VALENTIN DE ZUBIAURRE (Spain)

SHOWN IN THE 23RD INTERNATIONAL EXHIBITION
CARNEGIE INSTITUTE, PITTSBURGH



PORTRAITS AT PORT-CROS, 1921

ALEXANDER JACOVLEFF (Russia)

23RD INTERNATIONAL EXHIBITION, CARNEGIE INSTITUTE, PITTSBURGH



MADONNA AND THE MUSICIANS

ANTO CARTE (Belgium)

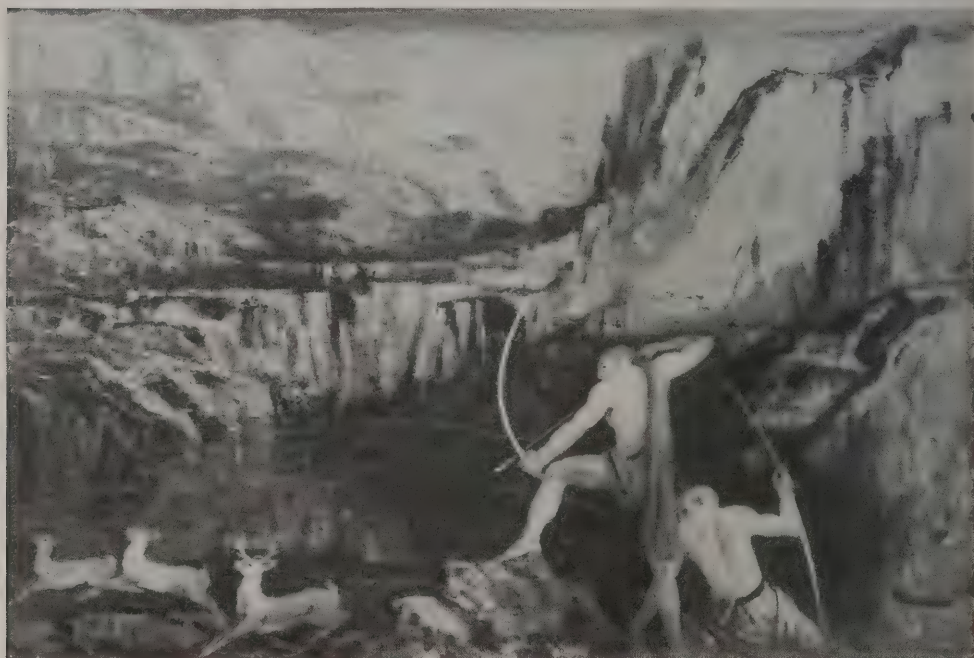
23RD INTERNATIONAL EXHIBITION, CARNEGIE INSTITUTE, PITTSBURGH



THE THREE GRACES

EMILE RENE MENARD (France)

23RD INTERNATIONAL EXHIBITION, CARNEGIE INSTITUTE, PITTSBURGH



THE LAND OF THE HUNTER

JOHN C. JOHANSEN (United States)

23RD INTERNATIONAL EXHIBITION, CARNEGIE INSTITUTE, PITTSBURGH



PORTRAIT OF ROLAND KNOEDLER

BY

SIR WILLIAM ORPEN (Great Britain)

SHOWN IN THE 23RD INTERNATIONAL EXHIBITION
CARNEGIE INSTITUTE, PITTSBURGH



THE RETURN OF THE FISHERMEN

A PAINTING BY
ETTORE TITO (Italy)

SHOWN IN THE 23RD INTERNATIONAL EXHIBITION
CARNEGIE INSTITUTE, PITTSBURGH

THE ROMAN INTERNATIONAL

BY HELEN GERARD

UNDER the style of *La Secunda Biennale Romana*, Rome held, during the past winter, the first international exhibition of fine arts since that which contributed notably to the success of the Great Fair of 1911, in honor of the inauguration of the Victor Emmanuel II Monument. Although running from November to April and then being extended into May, the show was not completed until the last week in February, when a second ceremonious reception was held for the opening of the American Section, which had been unfortunately delayed in shipment.

Completed, the show numbered nearly fourteen hundred works, over eight hundred oil paintings, a few water-colors and pastels, some two hundred sculptures and three hundred black and whites, all invited exhibits except one hundred and thirty-nine Italian productions which passed the jury out of more than twelve hundred submitted.

The exhibition was arranged with notable taste in the half hundred lofty halls of the high and pillared Palazzo of the Belle Arti on the Via Nazionale, built for the First National Art Exhibition of Italy in 1883, when the new nation was barely entering its teens. After an interval of varied service, two years ago the vast structure was remodelled and rededicated to the Fine Arts upon the inauguration of the First Roman Biennial—a national exhibition by force of circumstances—contributing to the celebration of the fiftieth anniversary of the founding of the kingdom of Italy.

The Second Biennial was made international, as its successors are announced to be for all time to come, alternating year by year with the long established Venetian Biennial International. The President, Comm. Valentino Leonardi, the General Secretary, Comm. Rodolfo Villani, well-known Roman painter, and all the large group of distinguished Romans who have put their shoulders to the wheel as members of the Executive Committee, merit appreciation for all that it has and still must cost them in personal sacrifice to confirm in fact their belief that a biennial international exhibition of the fine arts should be main-

tained in the capital which is also the metropolis of the country, and to establish such a biennial show after fifty years of neglect in a land where there are at least half a dozen long-seated art exhibitions of high importance, one of which, during more than half the life of the new nation, has become the great international of the world.

A sensation peculiarly Roman was felt upon passing through the vast entrance, into the atrium and among the palms and statuary of the Rotunda. Beyond, at the end of the great space between the two monumental staircases, under a flood of light, stood Zanelli's heroic and much discussed statue of "Roma," conceived in the taste of an earlier day, remodelled and now only ready to be cast in bronze for the place of honor above the Altar of the Country, where rest the remains of the Unknown Soldier, in the center of the Monument to Victor Emmanuel II.

Numerically holding its own, our group included over thirty canvases and over sixty black and whites. The brilliant opening reception, at which our *charge d'affaires* represented the not-yet-arrived ambassador, was amply recorded by the Roman dailies, but without comment of any sort upon the pictures which had travelled so many miles. The celebrated critic, Francesco Saporì, however, in a late and serious article upon the completed exhibition in the bi-weekly review *Nuova Antologia* said that the American collection contained some works which reveal rather isolated talent than evidence of a new movement in art, and pointed out merit as well as defects in six of the painters: George Bellows' portrait of Waldo Pierce, Irving Wiles' "Cap and Shawl," the "Two Sisters" by Charles Hopkinson, Abram Poole's "Nude," R. E. Miller's "Open Window" and Martin Henning's "Across the Woods," which is confounded with Karl Anderson's "In the Garden." Besides these, the section included John Noble's "Provincetown Village" and well-known paintings by Will H. Low, Robert Henri, Childe Hassam, Albert Sterner, Jonas Lie, Charles H. Davis, Felicia Howell, Cecilia Beaux, Helen M.



ANTONIO MANCINI

JOHN SINGER SARGENT (United States)

Turner, and Wayman Adams' "Conspirators." Our black and white section represented seventeen artists, including Timothy Cole, Joseph Pennell, Ernest Roth, Frank W. Benson, George Bellows, Arthur Davies, Childe Hassam and E. Borin.

In one of the three "International" halls, which were mostly filled by Italian work, honor was done to American art from the opening day in November by Edgar Payne's five large canvases, scenes in the Dolomites, on Thyrean and Venetian waters, also by a few pieces of sculpture by William Brand, besides Nancy Cox McCormick's much discussed bronze head of Mussolini.

One of the two halls reserved to personal

shows of foreign artists held a memorial to Elihu Vedder. It was a collection of over sixty scattered works gathered in an affectionate tribute by the Roman painter Paolo Ferretti and others of the group of friends made by the illustrator of Omar Khayyam during his long residence of over fifty years in Rome. A sympathetic biographical sketch was written for the catalogue by Diego Angeli, whose name is now better known in America, perhaps, than Vedder's. This is the only article on Vedder known in Italy, as the collection was the only one ever shown to the Italian public; both facts due to the artist's indifference, to put it mildly, towards general opinion. In that small and unique show Elihu Vedder's Roman friends did for

him dead that which he would never permit while living; they revealed the greater artist he was, the painter he might have become, had his first masters been of larger understanding or his own temperament in harmony with his genius. That revelation was not made by the few originals of the celebrated black and whites for his Rubaiyat, his finished classical conceptions, the cartoons of decorative motives, which the artist lived to see go out of fashion, subject and technique, nor yet in his statuary, but in another and to us almost unknown expression of his exuberant gifts—a group of small oil studies, pure impressionistic expressions of the painter's ardent love for Italy: "Olive Trees at Bordighera," "San Gemignano," "Assisi Seen from Perugia," "On Lake Trasimene," and many others. "If I am not mistaken," said Ugo Ojetti, "this is the best painting in the Exhibition."

The other one-man foreigner's *sala* contained work of a widely different character by the sole representative in the Exhibition of the new nation of Czecho-Slovakia. Oscar Brazda was born at Pardubice, Bohemia, thirty-four years ago, and is now living in Rome. Sixteen paintings expressed to a certain extent the phases through which the artist has passed since he left the academy of his native land ten years ago, not, however, including the first strong anti-academical reaction by way of which he has now, through a profound study of the old Italian masters, come into possession of a balanced individual power which stands out distinctly from all other work in the Exhibition.

Behind the "Roma" a *sala* was filled by the work of some of the best known members of the "new" colony of Russian exiles living in Paris whose obvious technique, with all its good qualities, "doth protest too much."

The British collection, heterogeneous and overcrowding the space allotted to it any way, comprised three interesting paintings by the Management's Commissioner, C. Formilli, Italian artist living in London, and our own Sargent's oil portrait sketch of Mancini, which attracted more attention than any other work in the section. It was dashed off in less than an hour under the inspiration of intense admiration. This portrait of thirty years ago is a souvenir of the time when both were young men of rising fame, painting the ladies of the Wert-

heimer family at their villa near Rome. Before the close of the Exhibition Sargent presented it to the Modern Gallery, and its removal to Ville Giulia is one more honor for the Mancini jubilee.

Little as these paintings had to do with the present status of British art, several canvases by native artists said even less. On the other hand, there were beautiful and sincere portraits by W. Orpen, Laura Knight, Gerard Kelly and Sir John Lavery.

Switzerland presented, as the first part of a program to be developed in successive Roman Biennials, the most rigidly selected and forcibly appealing collection of the Exhibition in the work of but six artists; three pieces of sculpture by Haller, one by Holler, and sixteen paintings, all but one from private collections rarely seen by the public even at home. About half of these were by Hodler, three were by Buri, the deceased founders of modern Swiss art, the remainder by the two great living masters of the school, distinctly modern and quite as distinctly Swiss, Amiet and Blanchet.

The German display, under the personal direction of Lieberman and in one of the best halls of the Palazzo, hardly escaped crowding with forty-nine paintings and fifteen pieces of sculpture. By way of introduction to the modern school, the definite break from classicism was represented by Kaspar's triptich of the "Nativity," his "Melting Snow" and "Spring on Lake Constance"; also by two of those early studies by Menzel, made under the influence of Blecken and upon which rests his greatest posthumous fame. The three best known "direct descendants" of those early German realists and impressionists are Max Lieberman, still hale and painting at the age of seventy-six; Lovis Corinth, now sixty-five; and Max Slevogt, in the middle of his fifties. German sculptors, Gaul, Kalbe, Wackerle, Scharff and Klimsch, exhibited bronzes hardly rivalled elsewhere either in message or in simplicity and directness of expression; and Fritz Hess showed the "Man in a Cloak" in wood.

The French show filled three halls with fifty-seven paintings and four sets of widely different sculpture which were the most conspicuous features of the Section. French sculpture of the present was but suggested by half a dozen small bird and animal pieces



CHARACTERS OF MY FAMILY

FERRUCCIO FERRAZZI (Italy)

by Pompon and richly beautiful vases in bronze and silver by Jean Serrieres, who had also a noticeable painting among the "new" men. But there were from the earlier generation over seventy charming and highly instructive statuettes modelled by Degas after blindness forced him to lay aside the brush. Fortunate the visitor who came last, instead of first, as I did, upon those figurines, for other work grew flat under the emotions aroused by the skill of the memory guided fingers and all it recalled of the sightless period of the great master of observation and of all technique. Among the paintings there were a few works from the older men who usually occupy first place

in the French exhibits in Italy, such as Besnard, Bernard, Blanche. Cubism was scarcely in evidence. The leader of post-impressionism was considered by the Roman critics to have been rather travestied than represented by the "Girl by the Screen," signed Henri Matisse. Picasso's neoclassic manner was illustrated by a very large head—excellent study in planes—apparently of a wig-maker's wooden "dummy." Marie Laurencin carried off the ultra-iconoclastic honors in two rather small canvases, the "Zephyrs" and the "Circus," thin, almost diaphanous oils of females in white, vague and incomprehensible reminders of our infantine visions of new rag dolls, never-



THE ARCHER LIFE-SIZE BRONZE AMLETO CATALDI (Italy)

theless unforgettable. Charles Plessard's "Annunciation" was a return to the principles of the Italian Primitives, and with all the painter's personality, his mysticism called our attention to the absence of Maurice Denis. Both in "old" and "new" modernism this exhibition of French work was below average.

The Belgians' four halls, the largest space allotted to a foreign display, were filled to the best advantage under the sole direction of the well-known experts of the Brussels Museum, Firens-Gevaert and Arthur Laes, with over sixty paintings and about a score each of sculptures and black and whites. This fair and restrained indication of the

modern movement in Belgium began with five delightful canvases of the pioneer Jacob Smits, still young at sixty-five. If Smits is no longer one of the most discussed painters of Europe, a glance at his younger neighbors is convincing that it is because there is no longer any question of the value of his example in independence of perception and expression. Laermans, younger by a decade, had also five canvases in his solidly constructed, broad and luminous style, detail suppressed to afford ruggedness to his interpretations of the life of the workingman and his family, the subject which this artist has never deserted, although his art has grown away from the intensity

of his early socialistic point of view. A still younger man who is specializing and localizing, under the satisfaction of one camp of critics and the rage of another, is Constant Permeke, interpreter of Ostend and the characteristic sea-faring life of that ancient and most modern port. The personal show of the section was made by Albert Servaes of Gand, called the great interpreter of the Flemish landscape. Most interesting of all the young Belgian work were four canvases by Rik Wouters, the sculptor and painter who, at thirty-four years of age, had stamped his rare talent and rapidly acquired technique upon the generation which lost him in the Battle of Liege.

Little of the foreigners' work scattered through the "international" rooms attracted attention. Two notable Dutchmen were Bauer, who exhibited a few of the marvellous etchings seen at Venice two years ago, and Von Biesbroeck, who showed, among other things, two beautiful nudes and a piece of sculpture. Late arrivals were small but interesting collections of black and white from Sweden and from Poland, which thus makes her welcome entrance upon the international field of pictorial art.

So much—rather so little—for the foreigners! Still more impossible is an adequate suggestion in condensed form of the Italian Section. Few have been my opportunities to see so much beautiful work, even within the compass of three hundred and fifty paintings by less than one hundred and fifty painters. Out of seven personal shows by living artists, five were Roman; and an interesting memorial was a revelation of the art of the self-taught Neapolitan Edgardo Curcio, lately killed by a fall.

Fifty pieces of sculpture went far to suggest that the Italians, like many others, seem at present near to finding their highest lyric and technical expression in form rather than in color. Both England and Italy displayed some mediocrity; but never have I seen the banal, the baroque, the tragically unsuccessful effort at tragedy so conspicuously absent. The only one-man show in Italian sculpture (besides Bugatti's in the French Section) was Alfredo Biagini's small animals and life-sized "Panther" and "Dancer" in gilt bronze. Zanelli's colossal "Roma," criticized by the younger generation, may well be mentioned again for its

symbolism and majesty. But the greatest sculpture of the Exhibition was Ermenegildo Luppi's "Deposition," which achieves a grandeur that is all sentiment by virtue of the simplicity of the conception and treatment and the technical mastery, never failing to maintain the equilibrium of what is a very high key of artistic feeling. The work is a cast of the magnificent bronze which has lately been placed in the exedra of cypresses, terminating the long avenue, at the entrance to the Cemetery of Brescia. The great plastic nude of the Exhibition was the spirited life-sized "Archer" by Amleto Cataldi; and more moving than any other work I have yet seen by Arturo Dazzi was his life-size marble, the standing "Blind Man" in long military cloak, and more charming the seated portrait in marble of the baby "Antonella." Other interesting sculpture must be passed by.

As to painting, any show that contains a Mancini is worth while. In this we had a large hall radiant with the truth of life and color in forty works well selected to typify fifty years of prolific and always growing development.

Giulio Aristide Sartorio's *sala* was filled with oil painting, watercolors, wood-cuts and two small casts of race horses, master pieces of modelling. Sartorio, like Mancini, a well-known exhibitor at our Pittsburgh International, has, apparently, never been in better form than in this, his sixty-fourth year, in which he is making an artistic voyage to South America.

Of the other three personal shows by Romans, the most striking work of the now maturing generation was twenty-five numbers, mostly psychological portraits of the painter and his family by Ferruccio Ferrazzi, who holds the National Pension and has begun to fulfill the promise of extraordinary power.

An altogether different group was Carlo Montani's small oils of "Rome in Flower," a corner of the Forum under the enchantment of wistaria, "Palatine Roses," "Oleanthers of the Aventine," and many more impressions of springtime in the Eternal City.

Camillo Innocenti, returning to his easel after several years' devotion to artistic ideals in the cinema, had a small *mostra* of exquisite form, color and sentiment upon his old theme which, says his ardent admirer the



FAMILY OF THE SCULPTOR MENARD

JACQUES EMILE BLANCHE (France)

French critic, Mourey, is the *delicatesse passion née, la fervente adoration de tout ce que touche a la femme*.

Notable for merit were paintings by Rodolfo Villani, General Secretary of the Roman Biennial, and Paolo Ferretti, to whom principally we owed the Vedder collection and who, with Camillo Innocenti, bore almost the entire burden of the harmonious and restful arrangement of all the paintings except the foreign and personal shows.

The Florentine Tuscans, better represented than any other regional group except the Romans, had but one personal show, that of Giorgio De Quirico, a prominent

man in the new set, self-named "Artists of the Plastic Values," who exhibited nearly a score of landscapes, figures and several remarkable self-portraits revealing classical and humanist feeling through a highly refined technique. Ruggero Focardi's six paintings were all noteworthy. Luigi Gioli was the sole representative of his illustrious family of Florentine painters of the older school; and, to follow with an antithesis, young Giannino Marchig's "Yellow Dress," a half-nude woman with raised arms, was one of the most daring and beautiful paintings in the Exhibition, the virtuosity and feeling counterbalancing lack of taste.

Raffaello De Grada's picture of Florence and Giovanni Costetti's portraits deserved more than mere mention. A Florentine lover of Capri, Renato Tomassi, had, among several excellent paintings, a particularly luminous "Morning." Plinio Nomellini, a Leghorn Tuscan by birth, Florentine by long residence, who spends his summers painting Capri, maintained his reputation as one of the strongest impressionist colorists of Italy in "Afternoon at Capri." For warmth and intensity of pure color, nothing in the Exhibition perhaps equalled Nomellini's "Youth," a girl in red seated upon a red sofa, with blues interwoven about her. Among the Tuscans of Leghorn, a vigorous art center but little known abroad, the big man was young Renato Natili, one of the most notable Italians last year at Pittsburgh. The subjects were from the life of the painter's native city, the port of Tuscany

which the Medici created to ruin Pisa and named Livorno, the English twisting the melodious name into Leghorn. From the powerful Venetian group I saw three names only: Francesco Sartorio, Emma Ciardi and G. Miti-Zanetti. Milan, too, was well represented by Pietro Gaudenzi, Giuseppe Carozzi and J. Wolff-Ferrari.

The Italian black and whites were more numerous than usual, comprising the exquisite wood cuts of Sartorio in his own room. In the general collection, perhaps the highest point was touched in work on wood by Gino Sensani, a painter who has left Futurism and exhibited two new works in oil, and in etching by Celestini and Mazzoni-Zarini, whose two prints exhibited, bought by the King and an Argentine collector, were at the same time on exhibition in our own country with the Chicago Society of Etchers, and in a one-man show in Boston.

ROI PARTRIDGE—ETCHER

BY HOWELL C. BROWN

AMONG the few, pitifully few, Americans who are not only good etchers but good craftsmen as well, Roi Partridge takes his place without question. He has so mastered the technical side of that difficult medium that he can say what he wishes without stammering or hesitation. This has been reached through years of hard drudgery and unsparing self-criticism. He once told me that the man who says "Oh woodman, spare that tree" would never make a good etcher, and following his own maxim he ruthlessly destroys plate after plate if he believes they do not reach the high standard he has set.

I have watched with great interest his development from the earlier plates such as "Dancing Water" and "Avenue St. Cloud" to the later work shown in our illustrations. At first his thought was to reproduce the scene as it appeared to his eyes, with great care for atmospheric values. Next came a leaning towards a more decorative use of the line and a subjective type of treatment. By subjective I mean that the view before him was considered, for its value as a spot

and line design rather than its pictorial quality. In this he disagrees with me, saying that he has always sought for a decorative line. Nevertheless I maintain that, while he may have done so, he did not treat his *subject* as a decoration. He does not hesitate to use to the full "etcher's license," and, as in the "Marvelous Mountain," his sky is darkened with many lines that he may secure the full pattern effect of the snow masses on the slopes of the mountain's sides. "The House of Alvarado," while the subject is naturalistic, is a pure line decoration, and beautiful as such. When an etcher thinks too much of line value and technique he runs close to the danger line of formality and hardness. Partridge does not always avoid this danger, and at times both of these elements creep into his work, but they are easily forgiven for the beautiful plates he has given us.

Hills, mountains and trees he knows and loves them all. Whether he is drawing the gently undulating foot-hills of California or the rugged, snow-clad Mt. Tacoma, young eucalypti or twisted oak, each is rendered in



THE MARVELOUS MOUNTAIN

AN ETCHING

ROI PARTRIDGE



AL BORDE DEL CAMPO

AN ETCHING

ROI PARTRIDGE

line with intimate knowledge of form and growth and yet each takes its proper place in the composition.

Just where this strong feeling for decorative line will lead him remains to be seen. I asked him if there was not a chance to go too far in this field. His answer was to mention the work of Dürer and Walter

Crane and to suggest that he was not afraid of going too far if it led him toward such an end. What more is to be said? An artist must develop in the way best suited to him. We can at least be sure that, no matter where his leanings take him, each plate that leaves his hands will be done with a careful craftsmanship which is a joy to behold.

TOPEKA: A NEW ART CENTRE

BY EDWARD LONGSTRETH

ON THE outskirts of Topeka, Kansas, the campus of Washburn College overlooks the smiling meadows running down to the meandering Kansas River. One day Mr. Joab Mulvane walked into the administration offices of the college and in his quiet, unassuming manner spoke briefly to the point. "I would like to give fifty thousand dollars for an art museum if the college wants one," he said. When President Womer recovered his breath he jumped at the offer. Mrs. L. D. Whittemore, Director of the Washburn Art Department, was sent on an extensive tour of all the leading art museums in the east. According to her specifications the plans for the museum were drawn up by Thomas Williamson, an architect of Topeka, and the \$10,000 called for in addition to the Mulvane gift was supplied by the College. On January 13, 1924, the Mulvane Art Museum was opened to the public with an exhibition of oil paintings.

There are three rooms arranged in series on the second floor which are excelled by none in America for exhibiting prints or paintings. There is no gallery in my own city, Philadelphia, that can equal them. The Chicago Art Institute has no gallery so suitable, and only such a gallery as the Grand Central in New York can be compared with them.

The Mulvane Museum represents the latest features in exhibition galleries—the smaller room with moderately high ceiling, central lighting with direct daylight overhead and electric lighting concealed around the skylights. On the first floor are the lecture rooms and the library, which contains 1,000 volumes on art subjects and 9,000 prints and photographic reproductions

from the masters. In the foyer are several casts from the antique. An odd bit of history is connected with the wanderings of these casts. They were originally purchased about forty years ago by officials of the Sante Fe Railroad in the hope of making Topeka an art center. The officials considered they had failed of their purpose, as they thought permanently, and gave the casts to the City Library. Two years ago they were given to the Art Department of Washburn College and this year came into the new museum.

Unlike the abodes of so many of our older art institutions in this country, the Mulvane Museum is in itself a work of art. There is good proportion in the mass and the first floor windows are well handled to carry into the high upper wall of the facade, the texture of which is excellent in the tonal variations of the Indiana limestone. The building was soundly constructed by a builder named Sargent, whose son, now a student in it, designed the lettering for the entrance.

The entrance is a tasteful application of the Florentine loggia, and the whole building, standing slightly higher than the street in a grove of trees on the college campus, has an effect altogether dignified, pleasant and artistic. From the loggia there is a fine vista across the campus and adjoining meadows to the hills on the other side of the Kaw Valley.

The second exhibition held in the Museum was a collection of 106 etchings, lithographs, wood cuts, aquatints, linoleum cuts, and other prints by leading contemporary Philadelphia artists. The exhibition was promoted in a way no long-established eastern museum would traditionally follow.

It was assumed that the aim of the exhibit was to sell both the idea of the fine arts and the prints themselves to the people of Topeka. Professor A. T. Burch, who instructs classes in journalism at Washburn College, was given full discretion in handling the publicity, which was all planned out ahead. Then lectures were given in the galleries in the afternoon, Sunday, and comments made specifically about the works on the walls. The exhibition lasted two weeks; one-third of the prints were sold.

As for the creating end of the Museum, that is in its early life. Miss V. Helen Anderson, formerly of Provincetown, is the instructor in paintings and sculpture, and her figure painting, "The Spanish Boy," which took a medal in the Kansas City Art Institute, is hanging with the permanent collection of paintings in the central gallery. "The Flutist," in plaster, a sculptured piece by Merrill Gage, former instructor at Washburn, but now at San Monica, California, is in the corridor. The permanent collection is only in embryo but already has some interesting pieces such as the landscapes by John E. Jenkins, the "Taos Country" by L. A. Gillette, and "Deserted Farm" by Chauncey F. Ryder. The portrait of the donor, "Mr. Joab Mulvane," hangs in a special niche and is the work of Frederick Stone, an artist of Topeka. The museum has begun a collection of prints with two lithographs: "Independence Hall" by Herbert Pullinger and "Creek at Moonrise" by Birger Sandzen.

The collections in the crafts have been well begun with a considerable group of Indian and Mexican pottery, the Glenwood Jones collection of Mexican crafts, a group of old china and rare lustre ware, and the Chinese and Japanese collections which include a brass vase of the Ming period donated by Mrs. J. R. Silver, and Kakemonos panels representing the "Four Seasons," presented by Mrs. J. J. Gooden.

In close cooperation with the Washburn Art Department is the Topeka Art Guild with Mr. Glenwood Jones, president. Under their auspices artists and critics come to Topeka and address their publics in the auditorium of the Museum.

Since its recent opening this new art center has already accomplished much. It has already made its appeal to the pro-

fessional and business men of the city, a city which boasts such a magnificent building as that occupied by the Capital Building and Loan Company with its murals by John W. Norton and sculpture by Emil Robert Zettler, both of Chicago. During the first exhibition of prints many people who had never before thought of art as a pertinent part of their lives came to the Mulvane Museum and found a new world opened to them. With astonishing rapidity the Museum has been adopted by the people as a part of their community life and they have a proper pride in it. The *Kansas State Journal* every Saturday publishes an art column written by Carl Bolmar, and the *Topeka Daily Capital*, with its extensive circulation, carries as news all art activity emanating from the Museum.

The opening of the Mulvane Art Museum in Topeka has a significance even beyond that of a new local art centre. It marks another sign of the times. Art is no longer an incomprehensible hodge-podgery to be gaped at in awe by a nation of inferiority complexes; it is growing to be part of our lives and part of the American home. The success of recent exhibitions in Dallas, the success of Mr. Smalley with Birger Sandzen and others in Kansas City and MacPherson, the rising popularity of the colony at Taos, and the quieter but sound progression of art courses in western universities, all mark the gradual rising of a great art public in America, educated in taste, appreciating good work, admiring it, and buying it. A hearty welcome is due the latest arrival among the centres forwarding the interests of American Art: Topeka.

An event of note was the laying of the cornerstone of the Detroit Institute of Arts, which took place with appropriate ceremonies on April 29. Addresses were made by the Acting Mayor of the City, Mr. Joseph A. Martin; Mr. D. M. Ferry, Jr., President of the Detroit Museum of Art Founders Society; Mr. Ralph H. Booth, President of the Institute, and Chairman of the Detroit Art Commission, who laid the cornerstone; Mr. Paul P. Cret, the well-known architect, and designer of the new museum; Mr. Albert Kahn, a prominent architect of Detroit; and Mr. Clyde H. Burroughs, Curator of the Institute of Arts.

THE 1924 CONVENTION—THE AMERICAN FEDERATION OF ARTS

THE FIFTEENTH Annual Convention of the American Federation of Arts, held in Washington May 14, 15 and 16, was most successful, from the point of view of attendance and interest shown. The program as announced was carried out without a single change, and the papers presented and addresses made were notable because of their constructive character. When the American Federation of Arts was formed fifteen years ago one of its avowed purposes was to bring the art associations of the country in closer touch. That it has to a great extent accomplished this purpose was demonstrated by the spirit of real cooperation and good fellowship which pervaded all of the recent meetings.

The New Willard Hotel was headquarters. All of the five sessions of the Convention were held in one of the ballrooms on the top floor, from the windows of which there is a broad and beautiful view across the city to the Potomac and the Virginia hills.

THE FEDERATION

The first session, at which there was an attendance of between three and four hundred, was given over entirely to the Federation. Dr. Charles D. Walcott, Secretary of the Smithsonian Institution, made the welcoming address, in which he referred appreciatively to the work the American Federation of Arts is doing throughout the land and to promote special art interests at the national capital, in particular its advocacy of a building to suitably house the National Gallery collections. The President, Mr. Robert W. de Forest, responded, but postponed his own address until after the presentation of the reports of the Secretary and Treasurer. The Secretary's report, which outlined the work of the year, is published in full elsewhere in these pages. The Treasurer's report showed receipts and expenditures in excess of \$100,000, and a deficit in the form of an outstanding loan of approximately \$3,000.

A discussion of Federation problems was opened by Mr. Cuthbert Lee, Associate Secretary, who described the means employed for securing additional members and

stressed the need of cooperation in this particular, emphasizing the fact, which had been conclusively proved, that those cities and towns which had put on campaigns for Federation membership had derived additional support for local activities and had thereby considerably profited. He said, very truly, that if membership in the American Federation of Arts meant a lessening of interest in local art activities the national organization should not continue to exist, as it would be an obstacle rather than an aid to the advancement of art in America; but that to the contrary it was evidently stimulating progress, and that this stimulation was in proportion to its strength in the several localities.

Mr. Francis C. Jones, Chairman of the Exhibition Committee, presented a brief report covering this branch of the work, telling the kinds and numbers of exhibitions circulated and of some of the difficulties encountered. This led to a lively discussion of the question of sales in connection with travelling exhibitions. Mr. Bush-Brown, of Washington, suggested that a committee be appointed in each place to guarantee at least one sale from each exhibition. Mr. Hekking, of Columbus, Ohio, said that it was the business ability of the person in charge of the exhibition which counted, and advised sending written instructions in salesmanship to those handling the exhibitions. Mrs. Bewley, of Fort Worth, Texas, agreed that it was a matter of expert salesmanship, and offered in support of this argument that the dealers who went to Fort Worth invariably sold, whereas there were fewer sales, proportionately, in the exhibitions held under the auspices of the Art Association. Mr. A. H. Ullrich, of Chicago, Mr. Charles C. Curran, Miss Margery Currey, Mrs. Lauderdale, of Dallas, Texas, Miss Mary Butler, Mrs. Walter Little, and Mr. Robinson, the last of Macon, Georgia, all took part in the discussion, each offering some helpful suggestion, among which mention may be made of the desirability of an artist accompanying the exhibition because of his more intimate knowledge of the quality of the art. An allurement was held out

in an assurance of commissions for portraits. Mr. Perry, of Pratt Institute, told how Miss May Robinson, a teacher in one of the public schools in a town in Indiana, had put on in her own town an "Art and Clean-up Week" through the cooperation of the Mayor, which had resulted in giving art a place in the minds of the citizens of that town. Miss Florence N. Levy told of how a committee of the chairmen of the Women's Clubs in Baltimore purchased an etching from an exhibition and had so started on the road to art collecting.

MUSEUM SUBJECTS

The afternoon session on May 14 was devoted entirely to museum subjects. Mr. Frederick P. Keppel, a director of the American Federation of Arts and President of the Carnegie Corporation of New York, presided. The first paper was by Mr. H. M. Kurtzworth, Director of the Kansas City Art Institute, and was on the subject of "Our Part in American Art." "Among all the organizations," he said, "who throughout the centuries have fostered the development of the finer things in life, no organization has had a greater opportunity, and no group has been better prepared to use their privileges than the alert individuals connected with the nation-wide organization, the American Federation of Arts." "Yesterday," he said, "art was for the few, but today it is for everyone." He cautioned against "aesthetic illiteracy" and urged that "we teach the nation to read beauty." "The greatest crime," he said, "which results from aesthetic ignorance is the vast talent of our people, which is wasted for want of use. Immortality and art are inseparably linked; therefore artists and clergy must work together. As the artist is a creator of wealth it is for the state to recognize him and to make use of him. We must have greater efficiency in our schools. Our educators must be educated." He deprecated the falling off in the publication of art books and advocated an effort to better our art writing in magazines and newspapers. Finally he set forth the rewards, the glory of the task accomplished.

Miss Florence N. Levy, Director of the Baltimore Museum of Art, gave a résumé of the activities of the art museums throughout the country, demonstrating their usefulness

to their several communities. It was an amazing array and showed, above all things, how large a part the museums are now taking in community life. Her paper was illustrated by a number of stereopticon slides showing the children and other visitors profiting by the museum exhibits and instruction.

Miss Anna Curtis Chandler, of the Metropolitan Museum of Art, gave an illustrated address on "School Children and the Art Museum," telling of the methods used to bring in the little citizens, who through the medium of museums are instructed and who learn to love art and to make it a part of their lives. Most pathetic, perhaps, was the picture of the crippled children who, through the generosity of a patron of the arts, were brought to the museum in automobiles and wheel chairs and found therein the realization of a fairy tale.

The Honorable Robert Underwood Johnson, member and Secretary of the American Academy of Arts and Letters, described in brief the purpose of the Academy to assist in the establishment of art museums in states where there are none at present.

MARKETING ART

There was one session on May 15, and that was in the morning. Frederic Allen Whiting, a director of the American Federation of Arts, and Director of the Cleveland Museum of Art, presided. The opening address was by Charles R. Richards, Director of the American Association of Museums who has just returned from making a ten-months' survey of industrial art and industrial museums in Europe. He spoke on "Modern Tendencies in European Industrial Art," showing stereopticon and lumiere slides of various examples—furniture, pottery, silver and glassware made in the several countries of Europe, manifesting the modern spirit. This spirit, according to Mr. Richards, is finding expression quite generally in the manufactures of Europe. In fact, to such an extent has it taken hold that no work which evidences the influence of tradition will be admitted to the great Exposition of Industrial and Decorative Art to be held in Paris in the summer of 1925, and for this reason American manufacturers will not be represented. France, Mr. Richards said, is determined to capture and

hold the market for goods in which design is an integral part, and for this reason is nationally adopting the modern movement. He prophesied that as a result of the 1925 Exposition, which will undoubtedly be visited quite generally by our manufacturers, this movement will shortly find its way to the United States and affect our own productions.

Mrs. Anna Ernberg was the second speaker, and her subject was "Home Industries," as developed at Berea, Kentucky. She told of the activities of the local chapter of the American Federation of Arts and made a strong plea for patronage of the home industries, which not only enable women to earn money without sacrifice to their home life, but give them at the same time the joy of creative production.

Mr. Walter L. Clark, President of the Painters and Sculptors Gallery Association of New York, spoke interestingly on "Marketing Art," telling of some of the experiments and experiences of the Grand Central Galleries. He said that the most important service to art was to get paintings into the hands of the public, and that pictures should be in the homes, not stored in studios. Paintings and sculpture, he claimed, are the only commodities in the commercial world which have not been treated as commodities and benefited by organization. The supply on hand, therefore, is in excess, at present, of the demand. In the Grand Central Galleries at one time, contributed by a comparatively small group of artists, there were pictures aggregating in value two million dollars. The demand for art, he states, is unlimited, the desire for beauty universal, and when art is of the right sort it is synonymous with beauty. He told most interestingly of the ready cooperation that the Painters and Sculptors Gallery Association has secured from the women's clubs of the country, from the transportation company in New York which runs the Fifth Avenue busses, from the hotel men of the great metropolis and other cities. For six weeks seven hundred busses on Fifth Avenue carried notices of the Sargent Exhibition, which in the same period was visited by 55,000 people. It was at the suggestion of a hotel proprietor that announcements of this exhibition were placed under the glass on the bureau in every room in a series of

New York hotels. The slogan of this association is "Art Education by Ownership," and its experience is that when a man buys one picture he buys another and another. "Millions of dollars," Mr. Clark said, "which are spent in this country every year for foolish things ought to be spent for art."

Mr. Theodore H. Pond, Director of the Dayton Art Museum, told of the plan (described in the June number of the *AMERICAN MAGAZINE OF ART*) which that museum has put into effect for the circulation of pictures by loans in the same way that books are lent by libraries. Through this plan many pictures have visited Dayton homes, and some have found such a hearty welcome they have been purchased.

Mr. R. T. Dooner, of Philadelphia, told of the advantages and success of Art Week in that city, stressing particularly the advantage of showing pictures in the shop windows.

Mr. Andrew Wright Crawford, of Philadelphia, suggested that immediate results were not always the only results, that oftentimes purchases were induced by exhibitions, from which few, if any, sales were made; and he gave as an instance the large number of paintings by Sully and Peale which were discovered in private ownership in Philadelphia at the time these great exhibitions were assembled by the Pennsylvania Academy of the Fine Arts.

ART GETTING INTO ACTION

Mr. George G. Booth, a director of the American Federation of Arts, and President of the Detroit Society of Arts and Crafts, presided at the session on May 16, which was opened by an address by Mrs. W. L. Lawton, Chairman of the National Committee for the Restriction of Outdoor Advertising, on "Abolishing Country Billboards." Mrs. Lawton not only told of the success in securing the cooperation of the advertisers in many instances, and of the real progress made, but gave several telling arguments, which may well be used as weapons. For instance, she said that advertisers occasionally mentioned that it was the owners of the land on which billboards are erected who profited by country billboard advertising. "But," she suggested, "turn the billboards all around with their backs to the highways.

and see what would happen,"—very correctly stating that the advertisers were in effect securing their profit from our investment in highways. She also said that legislation has come to recognize as a public nuisance that which offends the ear and nose, but has not yet recognized the offence to the eye. Mrs. Lawton explained how the campaign had been begun in Glens Falls, and the cooperation of the merchants had been secured by convincing them that their chief profits came from tourists and that the chief asset was the scenery, to destroy which, therefore, was no more than killing the goose which laid the golden egg. This campaign spread throughout the state and later, through the cooperation of the national organizations, among them the American Federation of Arts, throughout the country.

Mr. George B. Ford, President of the American City Planning Institute, told most interestingly of the widespread movement throughout the country for better city planning, showing how far art has gone toward making the cities of America better places in which to live.

He was followed by Mr. George William Eggers, Director of the Denver Art Association, who took as his subject "Art Getting into Action," and described the varied activities along civic lines which in Denver have brought art in close relation with the everyday life of the people. The beginning was the conversion of a little creek, which ran through a slum, into a beauty spot. Next came the establishment of a civic center and of an art commission. Denver was fortunate in having a remarkable man for mayor, and a man of wide vision as his instructor. To both Mayor Spear and Mr. Henry Read Mr. Eggers paid high tribute. At the present time there are three activities in Denver, according to Mr. Eggers, which are of nation-wide interest—the Small House Service Bureau, which has distributed one hundred designs that are not only being used in Colorado but in thirty-six other states; the Church Art Commission of the Episcopal Church which has instituted a similar movement in the building of little churches and their furnishing, and, through the cooperation of the Roman Catholic Church, the restoration of the Pueblo and adobe Missions. Of the last Mr. Eggers showed an interesting series of stereopticon slides.

Mrs. J. G. Osburn, Chairman of Art of the New Mexico Federation of Women's Clubs, told of an amazing development of interest in art in New Mexico through the medium of travelling exhibitions of prints and small pictures. Forty-eight clubs in New Mexico are participating in these circuits; twelve collections were sent out last season—nine of prints, two of paintings, one of pastels. Thirty-five hundred school children had the opportunity of seeing the prints. These exhibitions are all sent by parcel post, and Mrs. Osburn expressed her hope that it would be possible next year to send by aeroplane post a collection to a little town in the mountains which could not otherwise be reached.

THE GREATEST SERVICE TO ART TODAY

The concluding session on Friday afternoon, at which Mr. de Forest presided, opened with a brief address by Mr. Charles C. Curran on "Technical Art Training for University Students," or, as he said, "University Education for Art Students." Mr. Curran described the plan now in operation whereby the students at the National Academy of Design are enabled to take the regular course at the New York University and secure credit for the time given to the study of art. He also described in brief the Ranger Fund, through the medium of which the younger American artists are being encouraged by the purchase of their works and the National Gallery and other galleries of the country are being enriched through these purchases.

At this session there was an open discussion of "The Greatest Service That Can Be Rendered to Art in America." Suggestions presented in writing by various persons were read by the Secretary, in addition to which Mr. Ralph Booth made a stirring appeal for the acquisition and public exhibition of great works of art. These suggestions are published in full elsewhere in these pages.

ROUND TABLE CONFERENCE

An interesting incident of the Convention was a Round Table Dinner on School Arts held at the Washington Arts Club on the evening of May 14, at which Miss Florence N. Levy presided. Sixty persons, mostly delegates to the Convention, were in attendance. A delicious dinner was served, after which, as the guests were too many to get

around a single table, a discussion, though quite informal, took place in the upper assembly room.

The first speaker was Royal Bailey Farnum, Principal of the Massachusetts Normal Art School and State Director of Art Education, who declared it to be his belief, based on an experience of the last four or five years, that the Renaissance of art in America is here. Appreciation, he says, being interpreted as understanding with enjoyment, has vastly increased in this time, so that the public—the buying public—is now demanding better things, and the horrors that were once to be found in every department store are now far to seek.

The two other State Directors of Art Education (there are only three), C. Valentine Kirby, of Pennsylvania, and Leon Loyal Winslow, of New York, were both present and made substantial contributions in thought-provoking, though not too serious, addresses. Mr. Kirby stressed the need of educating a community to a sympathetic understanding of the significance of art education, saying, quite truly, that both the superintendents of schools and the supervisors of art are dependent, to a large degree, upon the enlightened support of the tax-paying public, hence the supervisor of art should remember his obligation to win if possible the support of the community. Mr. Winslow urged the importance of making a certain amount of art study a required subject in junior high schools.

The general discussion was lively and interesting, and all in the line of experience. Mrs. Baxter, of Syracuse, told most engagingly of her work among the children, and the interest manifested by even the newsboys in the welfare and upbuilding of the museum collections. Mr. Kent, of the Metropolitan Museum, on the other hand, stressed the need of educating the adults, who represent today the governing body of museums, as well as schools and colleges.

ELECTIONS

As a result of the elections the entire outgoing Board was reelected; and at the directors' meeting immediately following the President, First Vice-President, Secretary and Treasurer were reelected. At the meeting of the Board held on Thursday afternoon Mr. Homer Saint-Gaudens was elected to a

vacant vice-presidency and Mr. Arthur W. Page, of Doubleday, Page and Company, to fill the vacancy on the Board of Directors occasioned by the death of Charles A. Munn. A resolution lamenting the death of Mr. Munn and expressive of the sense of loss was unanimously passed by the Directors; and the suggestion made by Mr. Huger Elliott in regard to placing a cast and a good picture in every schoolroom in the land was adopted as a policy of the Federation.

SOCIAL FEATURES

The social features of the program were uncommonly delightful. On the afternoon of May 1 the Honorable and Mrs. Larz Anderson received the delegates and members and their friends at their beautiful home on Massachusetts Avenue. Mrs. Charles M. Ffoulke opened her home, also, which gave the privilege of seeing the Ffoulke tapestry gallery and its beautiful contents. Mr. and Mrs. Duncan Phillips received the delegates in the Phillips Memorial Gallery, which gave many the privilege of seeing for the first time Renoir's masterpiece, "*Le Dejeuner des Canotiers*," purchased by this gallery during the past season.

The session was omitted on the afternoon of May 15, in order that the delegates might visit the National Gallery of Art, where a special exhibition of work by Viennese School Children was on view, and also the Freer Gallery of Art. Mr. John E. Lodge, Director, Miss Rhoades and Miss Guest, Curators, of the Freer Gallery, met the delegates in the galleries and very graciously not only answered questions but gave explanations with reference to the exhibits. The visit to the Freer Gallery was one of the rare privileges of this Convention.

Late that afternoon it was the great privilege and pleasure of the delegates to attend a garden party at the White House, to which Mrs. Coolidge had sent each an individual invitation, and to be received by the President and Mrs. Coolidge. Unfortunately the sun went under a cloud, but it did not rain. There were many notable persons present, and the ladies in summer dresses, diplomats, uniformed army and navy officers, in the distance the Marine Band lending color as well as music, and the refreshment tents with their gay colored awnings, created a memorable scene.

On Friday afternoon the Rotary Club of Washington acted as hosts and took the delegates and members on an automobile drive, first to see Saint-Gaudens' masterpiece, the Adams Memorial in Rock Creek Cemetery, thence through beautiful Rock Creek Park to Mount St. Alban, on which the National Cathedral, a great Gothic structure, is rising; and from there over the new Key Bridge to the Arlington Amphitheatre, adjacent to which is the grave of the Unknown Soldier, and from which beautiful views of Washington are to be had; it is here that the Lee mansion stands.

THE ANNUAL DINNER

The annual dinner was at Rauscher's. The hall was beautifully decorated with flowers and smilax as a contribution of Mr. John H. Small, III, a local landscape architect and florist. About two hundred and sixty persons were in attendance. To the President's right sat the Secretary of the Treasury, who, in response to a storm of applause which followed the mere mention of his name, said a few words of appreciation

and greeting. Mr. Otto H. Kahn was the principal speaker, and his address, which was of notable character and beautifully delivered, is printed elsewhere in this magazine in full. The President later called on Mr. H. Van Buren Magonigle of New York, the designer of the great War Memorial for Kansas City, who spoke on Architecture; Mr. Huger Elliott, Director of the Pennsylvania Museum School of Industrial Art, who urged vigorously that we cling to tradition in art rather than be carried away by the new gods of Modernism; and Mr. Ralph H. Booth, of Detroit, who stressed the great service that those who love art may render to the nation, by giving to the people the great art of all time for their enjoyment and instruction. In conclusion the President called upon the Secretary, who spoke briefly in appreciation of the cooperation of those in all parts of the country in the Federation's work, and hopefully of the outlook. And so, with the spirit of cheer, of friendliness, of stimulated effort and purpose, this memorable Convention came to an end.

L. M.

REPORT OF THE SECRETARY

THE AMERICAN FEDERATION OF ARTS, WASHINGTON, D. C.

May 14, 1924.

REVIEWING the work of the past year, two undertakings stand out prominently—the Venetian Exhibition, and the campaign of publicity and education in connection with the National Gallery of Art. Concerning both of these activities all of our members and those present are undoubtedly well informed, through reports published from time to time in the pages of our magazine.

VENICE EXHIBITION

The Venetian exhibition was an interesting achievement as a piece of cooperation, if nothing else. The offer, which came from the Municipality of Venice, to assume insurance on a collection of eighty paintings by American artists to be shown at the International Exposition in Venice this summer from the time they left the United States until they were returned, was made through the instrumentality of Mr. Homer Saint-Gaudens, who was in Italy last November

assembling works for the Carnegie Institute's International Exhibition now in progress. The Italian Ambassador not only secured official confirmation of the offer but made the arrangements to have the collection transported by the Italian railroads from Genoa to Venice promptly and without charge. Our State Department, endorsing the project, secured free transportation for the paintings from the United States to Genoa and return on one of our Shipping Board vessels and permitted them to be sent under the auspices of the United States Government, so informing our diplomatic representatives in Italy. The artists cooperated by lending their paintings. The Corcoran Gallery packed and transported to New York, free of charge, the paintings that were selected from its Biennial Exhibition. The Carnegie Institute, Pittsburgh, contributed \$250 toward the cost of packing and insurance while in this country, and individuals interested in the furthering of

friendly relations between Italy and America also contributed to the cost.

The pictures, seventy-five in number, selected by a committee appointed jointly by the Municipality of Venice and the American Federation of Arts, consisting of Mr. John W. Beatty, Mr. C. Powell Minnigerode, Hon. Irwin Laughlin, Charles Moore, and the Secretary of the American Federation of Arts, were received in Venice in perfect condition, and a letter has come from the Directors of the Exposition expressing great satisfaction and interest in the character of the works.

NATIONAL GALLERY OF ART PROJECT

The second undertaking, that of creating an interest in the need of a building for the National Gallery of Art, is significant because of the hearty response that has been received, the great amount of interest demonstrated, and the result so far achieved.

We were fortunate in securing the assistance of two press representatives of high standing and long experience, and to have had the heartiest cooperation on the part of the Smithsonian Institution and the National Gallery. The material that has been sent out, therefore, has gone with authority and been well prepared, hence acceptable for newspaper publication, with the result that a vast amount of publicity has been secured in all parts of the country; and that in addition able editorials have appeared in the leading newspapers and magazines from California to Massachusetts. The feeling seems to be general that the time has now come when the United States should recognize art as a factor in national life, and that we cannot afford to longer lag behind other nations in this particular.

This spring, through the generosity of a group of public-spirited citizens, chief among whom is one of our vice-presidents, Mr. Bixby, of St. Louis, \$10,000 was subscribed to secure plans for a building of suitable character to be erected on the site set apart for a National Gallery of Art by Congress; and Mr. Charles A. Platt, of New York, the architect of the Freer Gallery, was commissioned to make these plans by the Regents of the Smithsonian Institution, the lawful custodians of the National Gallery of Art.

More lately, Senator Lodge has introduced

in the Senate an amendment to the Second Deficiency Bill, authorizing an appropriation of \$2,500,000 to begin a building which shall not exceed in cost \$7,000,000. In support of this amendment, at our request, a number of prominent men in various fields of activity have expressed their approval. Among these mention may be made of Mr. Arthur Page, of Doubleday, Page and Company; General Harbord, of the Radio Corporation of America; Mr. Charles M. Schwab, President of the United States Steel Corporation; Mr. Edward Robinson, Director of the Metropolitan Museum of Art; and Mr. Samuel Gompers, President of the American Federation of Labor. The objection that the necessity for economy at this time would make such an appropriation ill-advised can be well met by the argument that such an appropriation is in itself an economic measure, inasmuch as lack of space is at the present moment stopping the inflow of gifts which in short space would in value far exceed the required expenditure.

There is one side of this effort which should be emphasized whether it succeeds or not—and success sooner or later would seem to be assured. It is doing much to awaken thought and create interest in the subject of art in its relation to the National Government and national life; and it is providing an object which all interested in art throughout the United States can unite in working for.

In addition to these two special activities, the work of the American Federation of Arts during the past year has gone on much the same as in the past but with larger volume. It is impossible for such a work not to grow, not to increase in scope as the years pass, so long as it has real vitality. Nothing which is living can stand still—remain the same.

EXHIBITIONS

We have had fifty travelling exhibitions in circulation, for which 200 engagements have been made in 130 different places. These exhibitions have gone to all but nine states in the Union. There were included in these exhibitions 3,400 exhibits, each one of which has been listed, catalogued and insured, and now, in most instances, returned to the owners. The amount of insurance carried was \$562,068. Besides the exhibi-

tion for Venice, an exhibition of architecture, through the cooperation of the State Department and at the request of the Pan American Union, was sent to Santiago, Chile, last fall, attracting very considerable attention. Exhibitions have been sent to Canada and to Honolulu. Ten state fairs were supplied with exhibitions last season, and by special request an exhibition was assembled for and shown in nine colleges in Ohio.

The sales from these exhibitions amounted to only about \$2,000, including 137 items, chief among which were etchings and prints. Effort is made in every instance to induce sales, but the buying of works of art is something which must be cultivated. It is true, however, as those having experience in this field will testify, that the result of the travelling exhibitions sent out by the American Federation of Arts during the past fifteen years is shown in increased sales from other sources.

LECTURES

There were more requests for lectures this year than ever before; 190 engagements were filled. The majority of the requests came from chapters, but others not connected with the Federation made liberal use of this service. One notable lecture on Stained Glass, by Mr. Joseph G. Reynolds, Jr., illustrated with colored slides, has been added this year, as well as lectures on "Pottery and Porcelain," by Mr. Charles F. Binns, of the New York State School of Clay Working; "Book Design," by Mr. Harry Lyman Koopman, Librarian of Brown University; "Italy, Her People and Her Art," by Anna Seaton-Schmidt; and "The Renaissance in Italy," by Mr. H. Van Buren Magonigle, the last adapted from an article published in "The Significance of the Fine Arts," by the American Institute of Architects.

Furthermore, we have agreed to exchange lectures on American Art for lectures on Swedish Art with the University of Stockholm, Professor Roosval contributing the text for those on Swedish Art. This arrangement was made through the cooperation of Mr. Robert Woods Bliss, American Minister to Sweden, and one of our vice-presidents. It is an additional instance of the possibilities of international exchange and the establishment of international friendly relationships

through the medium of art and the American Federation of Arts.

MAGAZINE

The AMERICAN MAGAZINE OF ART has carried sixty-four instead of forty pages this year and has, we hope, thus increased its value and interest to our members and subscribers. A special Sargent number was published in April, through the cooperation of the Grand Central Galleries, and we are about to issue the first of June a special California number, bringing, we trust, our California chapters in closer touch with those in the east and middle west.

AMERICAN ART ANNUAL

Volume XX of the *American Art Annual*, containing "Who's Who in Art," was published in January in an edition of 1,250, of which over 1,000 copies have already been sold. In Volume XXI we are proposing to publish a "Who's Who among Architects," something which has not been done before, which does not at present exist, and which we believe will prove valuable. In undertaking this publication we have the valuable cooperation of the American Institute of Architects.

"ART IN OUR COUNTRY"

A new publication was undertaken this year, "Art in Our Country," a handbook listing by cities and towns the most noteworthy public works of art, such as buildings, sculpture, mural paintings, landscape architecture, etc., throughout the United States. This book was patterned after a little pamphlet originally compiled by Mrs. Everett W. Pattison, of St. Louis, at that time Chairman of the General Federation of Women's Clubs, by whom it was published. The copyright was made over to the American Federation of Arts several years ago, but on account of the untoward conditions incident to the war and post-war period the publication was postponed until this time. The sections of this little book were edited by persons, supposedly of authority in these matters in almost every place, and every possible effort was made to secure completeness and accuracy. It is our hope that at stated times the publication may be brought up to date, and that it will do not a little to create pride and induce cities and towns to properly value the possession of works of genuine artistic merit,

regarding such as civic assets. Three thousand copies were published; one thousand bound. Of these, approximately eight hundred copies have already been sold.

AMERICAN ART SALES

The New York office has issued as heretofore, in pamphlet form, the reports of auction sales of works of art under the title, American Art Sales, for which increased subscriptions have this year been received.

CHARLES ALLEN MUNN

The American Federation of Arts has suffered a serious loss in the death of Charles Allen Munn, which occurred in New York in April. Mr. Munn was for many years a member of our Board of Directors and Chairman of our Publication Committee. He took a great interest in the development of the magazine and was ever ready to give the details of publication consideration. We shall greatly miss both his interest and his advice. It is the interest and aid of such men which has made the work of the American Federation of Arts and the development of the organization possible.

MEMBERSHIP AND PROMOTION

In the autumn of 1922, Miss Laura J. Hawley, a specialist in advertising and promotion, came to us at the request of our President, to organize and conduct a membership campaign. At the termination, last June, of her original engagement, Miss Hawley consented to remain with the Federation for another season, and she continued in charge of this department until the middle of last February.

We were very fortunate in securing, the first of January, the services of Mr. Cuthbert Lee, to take charge, as Associate Secretary, of the business management and promotion of the organization. Mr. Lee is a graduate of Harvard and has had special experience in the matter of publication promotion with two of our largest American publishing houses, The John Lane Company, and Doubleday, Page and Company.

The Western Office has been under the charge of Prof. Paul Grummman, who has arranged circuits for exhibitions in the northwest and circulated certain lectures, the University of Nebraska at Lincoln kindly allowing us storage facilities. Having this office we are able to shorten the haul on

exhibitions and thus come into closer touch with localities in this vast section of the country which is most wideawake and eager for cultural privileges enjoyed almost as a matter of course by those in the east.

Mr. Richard F. Bach continues in charge of the New York Office and not only directs the publication of American Art Sales, compiled by Miss Gladys Moch, but also assists us in assembling exhibitions of Industrial Art and in securing lectures on such subjects. The Metropolitan Museum continues to allow us office room rent free, a most generous and invaluable contribution.

Mr. Allen Eaton, of the Sage Foundation, is still acting in an advisory capacity in connection with our Prints for the Home exhibitions, selecting the exhibits and annually arranging for initial showing in the Sage Foundation Building in New York.

FINANCIAL

There has been a considerable increase in chapter membership during the past year, as well as in active and associate membership and subscriptions, but this increase is far less than we would desire or would seem reasonable.

Perhaps the greatest problem which confronts the American Federation of Arts today is that of adequate support. At present we are depending largely upon grants from the Sage Foundation and the Carnegie Corporation, and contributions received from our President and a group of persons especially interested. The building up of a large membership is exceedingly important to the permanent establishment of the work and in the interest of the spread of knowledge and appreciation of art. This can only be accomplished through the cooperation of those who are interested. We cannot do it alone. It cannot all be done from the Washington office. It is not an easy thing to do, and there is, we understand, to a large extent, conflict of local interest, but it is worth noting that in almost every place in which membership in the American Federation of Arts has been promoted, there has been marked increase in interest in local activities.

We have taken but a glance at the work that the American Federation of Arts is doing. In addition to those things that I have mentioned there is a large service being

rendered through the medium of our Package Library; the circulation of portfolios of prints; the Bureau of Information, which replies daily to all sorts of questions, some of them foolish but many of them indicative of a sincere desire to learn, and all worthy of consideration. We are supplying to women's clubs and to organizations throughout the country suggestive study outlines and bibliographies. We are cooperating constantly with the government departments, such as the State Department, the Bureau of Education, the Smithsonian Institution, the National Museum, the National Gallery, the Commission of Fine Arts, the Immigration Bureau, the Library of Congress, the Department of Commerce, the Pan American Union and the United States Chamber of Commerce, the last two semiofficial. We are keeping in touch, and thus serving as a clearing house, with organizations of kindred aims, among them the American Institute of Architects, the American Association of Museums, the Archaeological Institute of America, the General Federation of Women's Clubs, the American Academy of Arts and Letters, the American Civic Association and the Garden Club of America. We are doing, in fact, a vast amount of work which will count in the long run to build up the solidarity of art, which no other organization has done or is doing or, we believe, can do. Now the question is, is this worth while? If so, should it not be adequately supported?

Referring to a campaign for funds for a beneficent object, the Right Reverend William Lawrence, Bishop of Massachusetts, in an article published in *The Atlantic Monthly* some months ago, said: "It is a great enterprise that the leader of a campaign for a beneficent cause or institution undertakes, for by his work, supported by others, great sums of money are transferred by the consent, and often glad approval of the owners from their pocket to a treasury which will work for good through untold generations." Is it not because the American Federation of Arts is doing a work which will benefit "untold generations" that it is worthy of such effort?

I could tell you many instances of good that the Federation is doing had I the time, but it seems to me always that the greatest good that is to come from this work is far

ahead in the future. As we look about us today we see much that is wrong. There are many to tell us that the trend of civilization is downward rather than upward. It is for us, and those like us, who believe in the capacity of our fellow-men for high thinking, living and accomplishment, and the power of spiritual things, to build, as it were, a bulwark which will turn this tide; and the more depressing the present outlook, the greater the need for such effort.

To accomplish this end we must have not only money but members. If we were merely constructing a building with tangible materials, money alone would answer and it would be money for which we would ask, but what we are endeavoring to do is to build a spiritual fabric, and this can only be done through the medium of the spirit manifested in man. Money will make it possible for us to multiply our activities, increase our usefulness, and money we must have; but members, men and women, added to our list will assure the perpetuity of the idea and the eventual achievement of the ideal. It is assistance in securing these that we most covet.

LEILA MECHLIN.

Evidencing anew the wealth of American private collections was an exhibition of fifty-two early Italian paintings held recently at the Duveen Galleries in New York for the benefit of the Fifth Avenue Hospital, an admission of two dollars being charged. This consisted of paintings acquired by the Duveen Galleries and disposed of by them to American collectors. Among the works shown were the well-known "Portrait of a Man," by Titian; the famous "Cowper Madonna," which is owned by Mr. Joseph Widener; Botticelli's portrait of Giuliano de Medici, as well as his portrait of "A Youth"; the "Announcing Angel" and the "Deposition" by Fra Angelico; five works by Fra Filippo Lippi; to name but a few.

Mr. C. Valentine Kirby, Director of Art Education of the Pennsylvania State Department of Public Instruction, will be one of the guest instructors at the Summer Session of the Carnegie Institute of Technology in Pittsburgh this year. Mr. Kirby will be at the Pittsburgh Institution from July 7 to 18.

NELLIE VERNE WALKER: AN APPRECIATION

BY JOSEPHINE CRAVEN CHANDLER

NELLIE VERNE WALKER, whose arrival in Chicago dates from the first day of the twentieth century, is already definitely associated with its artistic history, for she received her training in its Art Institute, taught for a time in that school, and holds, in addition to the "National Sculpture Society," membership in the "Chicago Society of Artists" and the new organization called "The Painters and Sculptors of Chicago," besides being one of that small but interesting group of writers and artists known as "The Little Room." In proof of her cordial "will to serve" in the aesthetic development of her town and state, it may be mentioned that she is on the State Board of Art Advisers, is a member of the Illinois Art Extension Committee appointed under the state university, and was for two years president of the Cordon Club, which is composed of women who are professionally interested in the arts.

Locally she belongs in that distinguished group of sculptors whose collective habitat is known as the Midway Studios and is, in fact, in the terminology of the Audubon bird census, its only "permanent resident." It is here that all of her work is done, for though she has a summer home at "Eagle's Nest Camp" on Rock River, near Oregon, Illinois, she has found it impractical as a place to work owing to the difficulty of moving heavy materials about, so that it serves her merely as a point of recreation.

Miss Walker may claim, in the development of her genius, a glorious analogue for her father's marble shop in Moulton, Iowa, where she first learned the feel of stone was not less vital to the nurturing of her creative will and imagination than the stone yard in Settignana where Michelangelo "drank in his art with his foster mother's milk;" and it is significant as an intimation of the metiere in which she should find her mature expression that the first figure which her small, untrained hands wrested from the "obdurate stone" was the head of Abraham Lincoln.

She is represented in the Chicago Art Institute by a sculptural group which is called "Her Son." It consists of a mother

and child apprehended in one of those delicate moments of vision which make a dramatic crisis in the spiritual lives of the two. The immediate appeal of the subject, so well authenticated in the history of the romantic arts, together with the simplicity and sincerity of the modeling, have made it her most popular work; but those who believe that the precious quality of sculpture resides in its austere tradition will feel, perhaps, that she has more fully reported herself in work which could by no possibility have found expression through the language of any other art.

Miss Walker is essentially a monumental sculptor. Her gift for characterization, her fine control over the aesthetic materials of line and mass, her reticence, and, above all, her comprehension of the spiritual significance which relates a man to his community, even to geography, dedicate her to this gravest and most restricted of the uses of plastic art. Much of her work has found expression in private memorials. They may be found in Colorado Springs, in Cadillac, Michigan, in Minneapolis and in Chicago; but she also has to her credit three or four public memorials, notably the fine portrait statue of Winfield Scott Stratton in Stratton Park, Colorado Springs, and the monument to the late Senator Isaac Stephenson which stands on the left bank of the Menominee River at Marinette, Wisconsin.

If it is true, as Lorado Taft has said, that "in the lineage of art every manifestation is distinctly traceable to a definite ancestor," one should look with interest for evidences of consanguinity, conferred through lines of artistic primogeniture, between himself and Miss Walker, since she is, beyond all peradventure, his most highly gifted and distinguished pupil; but aside from a fixed sobriety of taste and an exaltation of idea inseparable from the least as from the greatest work of that great man, one must, it would seem, save in matters of technique, look in vain.

There is an amusing story of a quaint mishap that befell her when, as a very young and aspiring artist, she made her first visit to Mt. Parnassus. On the slight, rocky



COURAGE

BY

NELLIE V. WALKER

COURT OF ST. LUKE'S HOSPITAL, CHICAGO



CHIEF KEOKUK

BY NELLIE V. WALKER

ledge which separates the two pools that are fed by the fountain at Delphi she missed her footing and found herself, perforce, purified according to the classical tradition, by immersion in the lower basin. It was the jest of that hour that the gods had pushed her in, and she has sometimes since declared, in self-derisive moments, that the cream of that jest, avenging her damaged vestments, has reverted on the heads of the Olympian deities. The splendid attestation of her work, however, makes spurious the allegation, and there is sufficient evidence in this brief day of plastic sins and archaistic decadence that she has proved herself, like

the poets of the Renaissance which Raphael commemorated in a Vatican fresco, one "to whom the waters of Castalia had come down."

Aside from the poetic fitness of the episode, there is discoverable in all the sculptural expressions of this artist, whether portrait bust, ideal figure or poetic abstraction, a certain Hellenic authority of taste. From the vulgarity inherent in factitious ornament and speciously complicated line; from the spuriousness of naïveté in the statement of familiar truth; from the morbidness of those atavistic tendencies painfully present in the subversive aesthetics of the neo-primitives; from all the cluttering investitures by which high beauty is bemused, betrayed, denied, she has been mercifully delivered by the gods of ancient Greece.

The fine monument to Senator Stephenson admirably illustrates Miss Walker's means to expression in the matter of portraiture. She has conceived her subject in a posture suitable to his mature years—the reflective period of life—seated in a small alcove that makes congruous his position against the farther background of the river. The face, which is excellent as a likeness, is strong in line; the pose of the head, that of a man long accustomed to authority, is unvexed by arrogance; the body lines, affirming the characteristic of his personality, are brought into unity of expression by a repetition so insistent as to suggest almost an intention of formal design. Her use of symbols is restrained but unashamed. The classical lines of the chair on which he sits, done in low relief, and the folds of cloth depending from its back, frankly suggesting a toga, are clearly reminiscent of the tradition of senatorial dignity descended from ancient Rome; while the candle and the books at the figure's elbow pleasantly restore to the design certain essential elements of balance effecting space—and time.

The rigorous economy of the artistic statement in statue portraiture has been happily relaxed in the rendition of the ideal figure of "Courage" designed for the courtyard of St. Luke's Hospital, Chicago, as a memorial to the internes who lost their lives in service to humanity. It is commonly regarded as Miss Walker's finest piece. In its conception, and not merely in its contributing symbols, is the "great tradition" sensibly

present. The splendid anatomy of the figure that might have attained its symmetry in the gymnasiums of Athens; the imaginative motif introduced by the lifted flambeau; the valiance of the pose in the arrested moment—all sustain the illusion of

heroic in size and is finely and compactly modeled. It stands upon a pedestal that measures more than twice the height of the figure. Its position overlooking the broad waters of the Mississippi and the pleasant lands he loved is an imposing one, and the



HER SON

NELLIE V. WALKER

ART INSTITUTE OF CHICAGO

heroic pulchritude, the courage of those who hold aloft through bitter vicissitudes of stress and storm the torch of life. It is in the head of the figure, however, that the idea implicit in the design strikes its high, definitive note: in its fine poise, in the firm jaw, the level brows, the intensity of the gaze there is felt and precisely rendered that high quality of emotion common to all high achievements in art and life.

In the effigy of Keokuk which stands in Rand Park, Keokuk, Iowa, marking the burial place of the great chief, the artist has achieved the characterization both of an individual and a type. The statue is

bronze in which the statue is cast lends a fine element of verisimilitude.

The conception of the warrior as adorned by the regalia of his high office has given the artist her opportunity for the achievement of a distinguished silhouette. The dignity of the composition is indisputable. The noble posture; the war bonnet of eagle plumes eloquent, in Indian symbolism, of power and the authority of power; the beneficence that is the attribute of power, implied by the peace pipe; the classical quality of repose implicit in the folds of the blanket falling from the left shoulder; the strong, racial characteristic of eye and jaw

all preserve and interpret to the present and to coming generations the spirit of a great race, of a great chief, and "the glory of his fallen day."

In his consideration of the work of American sculptors as represented by the eight hundred pieces which made up the exhibition organized by the National Sculpture Society, and recently shown in New York, Royal Cortissoz found the chief justification of its artistic purpose to lie in honest modeling and in the play of ideas. It is, perhaps, a modest dictum, but its implication, surely, is toward the fullest

development of the requisites of that great art. It is in harmony with the already established lines of our artistic progress that Miss Walker has found her place. One feels the testimony of her accomplished work to be vastly prophetic of further achievement; and that her contribution, already considerable, may claim, in addition to that personal expression inalienable from any work of more than passing merit, a something not implied in the academic qualities that have become component in our national expression: a high quality of repose, a radiance.

SUSAN H. BRADLEY

BY LAURA E. RICHARDS

WHEN one hears of an exhibition of watercolors by Susan H. Bradley, one goes to see it as a matter of course, because one is sure to see something interesting; to see good subjects, well and ably handled. Art critics have much to say about Mrs. Bradley's pictures. They find them "excellent specimens of what watercolors ought to be, bright, crisp, light, and spontaneous." They commend her directness and freshness of style, and the fact that she "knows when to quit." They say she has "a well-developed handling-value and a right method of work."

All this is extremely gratifying and absolutely true; the average person, like myself, who knows little of Art with a big A, and likes a thing because she likes it, simply enjoys Mrs. Bradley's pictures because they are enjoyable, often delightful. They are *good to live with*. Two of them are before me as I write, and I could ill spare them from my daily view, the more that I have the advantage of associating the work with the personality of the artist.

"Bright, crisp, light, and spontaneous." The words describe Susan Bradley as well as her watercolors; only I must add, "Vivid," to give a real impression of the woman.

I look back through the long years of our friendship and see first a little girl of ten, alert, bright-eyed, in a beautiful plaid silk dress, with her hair in a beautiful brown chenille net.

"Do you know that I am your cousin?" she says.

"No!" says shy, embarrassed Laura (whose net was red).

"Well, I am!"

And so she was, in indubitable fourth degree, and we have been friends ever since.

Susan Hinckley was a Boston child. Her father, Mr. S. L. Hinckley, was of the well-known family of Northampton Lymans, and changed his name for family reasons. Northampton was his summer home. I visited it in those days of early girlhood and recall with delight the spacious, sunny house, filled—so it seems now—with merry boys and girls, always ready for a frolic. "Susie" and I were much together, here and in Boston, where we went to Miss Wilby's school and to Lorenzo Papanti's dancing school together; ate our buns, sauntering up and down Beacon Street in front of the State House, and discussed politics with ardor. We were the only "Lincoln and Hamlin" girls, I seem to recall; the others were "Bell and Everett": hence heartburnings and recriminations.

Later, I see my friend in society, a fine dancer, with tarlatan clouds floating about her. I married first, and spent a year in Europe, where—in Milan it was—whom should I meet but "Susie," travelling with her parents, and aglow, as were my husband and I, with the revelation of Italy in general and art in particular. She had already at Miss Wilby's studied the history of painting and learned the names of the old masters from those friends of the schoolgirl, Messrs. Crowe and Cavalcaselle; she was



THE CHINESE WALL

SUSAN H. BRADLEY



BRIDGE AT TOLEDO

SUSAN H. BRADLEY

ready for the new light, which was to illuminate her whole life. In the winter of this year, 1871, her father died in Paris. She was at this time twenty years old.

teaching herself from Ruskin to paint in water colors, but getting the William Hunt influence. She was eager to go abroad, and went with her mother in 1875. In Rome



DIANA AT FONTAINEBLEAU

SUSAN H. BRADLEY

OWNED BY MR. HENRY HUNNEWELL

Her brother, Robert Hinckley, together with Alden Weir, Will Lowe, Stephen Parker, and John Sargent, was studying with Carolus Duran, and her cousin, Alfred Greenough, was studying architecture at the Beaux Arts. A fragment of autobiography, brief and succinct, tells the story of her professional life far better than I could tell it:

On her return to America, she kept it up,

she began serious study with Edward Boit, who "had no use for English methods" and had "*grands coups de pinceaux*." He drew well and had much style. His inspiration had been Corot. On her return, she was one of "a very small group who drew in the first life class for women under Frederick Crowninshield at the Art Museum (Boston)."

In 1879, she was married to the Reverend



RONDA, SPAIN

SUSAN H. BRADLEY

Leverett Bradley, assistant to Phillips Brooks at Trinity Church, Boston. She made her drawing and painting a serious study for the approval of the highest juries, but her family was always her "first love and duty" and her husband's profession always placed ahead of her own. It was his point of view of men she insists that kept her free to learn and grow in appreciation, vision, and progress. She worked during eight years of country life. Whenever she "had a right to her time," she put it in that way and she improved every opportunity of knowing the most serious and gifted artists.

In 1889, they moved to Philadelphia for fifteen years, and she taught, studied, and *looked*, keeping informed of what was to be seen. She met all the distinguished artists; studied with Abbott Thayer at Dublin, New Hampshire, for four summers, with Frank Benson, William M. Chase, and Twachtman. Furthermore she was included in the Woman's Water Color Club of Boston, which held important exhibitions

in the nineties, became a member of the New York Water Color Club, and in her Philadelphia home formed the Philadelphia Water Color Club, so that water colorists should not be side-tracked when the big annual exhibition of oils brought crowds from other cities. The result of this move was that the Academy of Fine Arts gave the water colorists an exhibition to themselves.

Susan Bradley went abroad in 1894 and worked hard all summer. Again in 1898, she went for eighteen months. After her husband's death, she returned to live in Boston, her native place, with her three sons and daughter. She went abroad in 1904-05, chiefly to France, Munich, and Italy. She made a reputation as a painter of mountains, notably of Mt. Monadnock, and for portrait drawings. She also made a study of every phase of landscape. She was one of a small group of women who would not send to the "Woman's branch" in the Columbia Exhibition in Chicago but were accepted by the general jury. Thus she became interested in the *plein air* and



AFTER THE STORM, MONHEGAN, MAINE

SUSAN H. BRADLEY

"impressionist" movement and in architectural subjects. In 1907, she went to Algiers and Tunisia; in 1909, to Greece, and in 1911 was about to pay a fourth visit to Edward Boit and his daughters in the Appennines, when a sudden and severe illness prostrated her and put an end for the time to all work. She did not paint again till the next year, when she went to Spain and Italy. In 1914, she was able to get out of France to London, when the tocsin sounded war. Her war contribution was painting landscape targets, for use in camp practice. These were in oils, her knowledge of values, distances, and drawing helping to set them up for practical use. After the United States entered the war, her three sons and her son-in-law did their bit; but in 1920, she and one of her sons went again to Paris, Northern Spain, and London, and in 1921, they visited China and Japan, spending a month in Peking. Her summers in America were spent in Northeast Harbor or Gloucester.

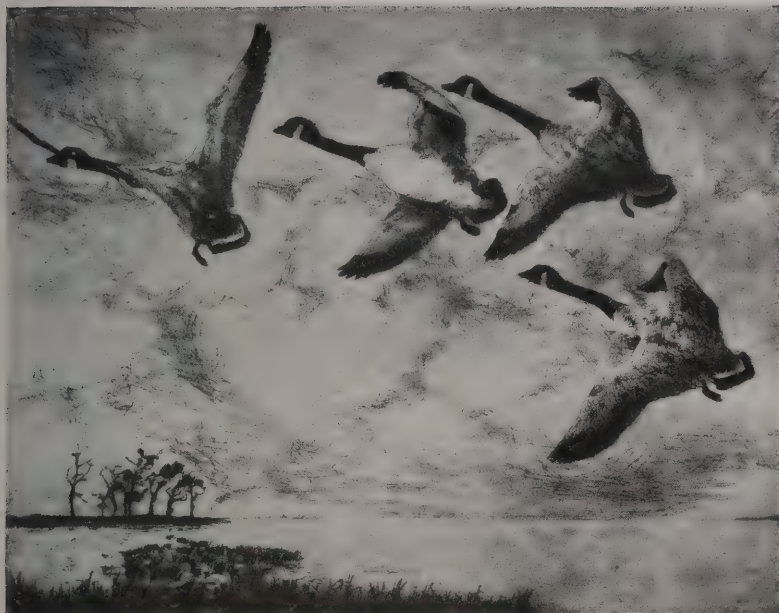
"I am still at it," she said lately in response to an inquiry concerning her painting.

Still at it! This brief sentence brings the story up to date. Wherever she goes, wherever she stays, Susan Bradley's brush

goes with her. She paints with the same freshness and eagerness of enthusiasm as in her girlhood. Her subjects range, as one critic says, from "Andalusia to Abergavenny, Chinatown to Chelsea, Venice to Vevey, Montreuil-sur-Mer to Brown Mountain, with incidental stop-over privileges at Dublin, London, Gloucester, and the Divide on the Santa Fé road."

Let it be remembered that during all these years the personal life of the woman has kept even pace with that of the landscape painter. Through the happy years of her married life; through the valiant ones of her widowhood, the wife and mother, the friend and helper; the seeker after light in every direction, went hand in hand with the artist. A full, rich, infinitely varied life, with sorrows steadfastly and cheerfully borne, with joys which she has always loved to share with others, with undaunted purpose and indomitable courage; may my friend still "be at it" for many years to come!

It is interesting to know that a new School of Art has been established at Ashland, Oregon, the faculty of which will be made up entirely of instructors from Pratt Institute, Brooklyn.



CANADA GEESSE

AN ETCHING

RICHARD E. BISHOP

AWARDED CHARLES M. LEA PRIZE, FOR BEST ETCHING OF THE YEAR
PRINT CLUB EXHIBITION, PHILADELPHIA, MAY, 1924

A NEW ETCHER

BY MRS. ANDREW WRIGHT CRAWFORD

YES, he's out in the garden, I'll call him right in," was the answer received when Mr. Bishop was called on the telephone. Love of the out-of-doors, expanse of sky, love and knowledge of birds, of all nature—you feel in the etching of Richard E. Bishop.

"Canada Geese" was awarded the Charles M. Lea prize by the Print Club of Philadelphia for the best etching made during 1923-24 and entered in the First Annual Exhibition of Living American Etchers and Engravers held at the Print Club during May, 1924. Shooting is the artist's favorite hobby—ducks over the end of a gun barrel is a glad sight in his eyes. He has studied birds and knows his subject.

In 1920-21 a mill which Mr. Bishop was operating was temporarily closed down, and one day, just for fun, he started to work on copper.

The winner of the prize has never had a

lesson in etching but has studied, at short intervals, at the Graphic Sketch Club where he worked in charcoal—mostly humorous sketches. Mr. Bishop attributes his knowledge of etching to his close friendship with Ernest D. Roth and the advice given by him upon his frequent visits to his home in Philadelphia.

The maker of "Canada Geese" graduated from Cornell University in mechanical engineering. He built his own printing press, does his own printing, made all his own tools—just for fun.

Etching he has always done "just for fun." After much persuasion he entered the Print Club exhibition and would not believe at first that we were serious when told that he had won first prize.

The fact that all life seems "such fun" to the artist one feels in his work, and one is carried away by the sheer joyousness he expresses.

THE AMERICAN MAGAZINE OF ART

AN ILLUSTRATED MONTHLY MAGAZINE

Published by The American Federation of Arts
1741 New York Ave., Washington, D. C.

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1741 New York Ave., Washington, D. C.

SUBSCRIPTION PRICE **\$3.00 a Year**

Postpaid to all places in the United States and its possessions. Canadian postage 25 cents and foreign postage 50 cents extra. It is sent to all members of the American Federation of Arts.

VOL. XV

JULY, 1924

No. 7

THE MODERN WAR MEMORIAL

In a four-minute address at the Beverly Farms Memorial Service, Mrs. Maynard Ladd (Anna Coleman Ladd), the sculptor, set forth the idea that should underlie a modern War Memorial. Mrs. Ladd was lately awarded the commission for the "Scotty" Memorial at the Edward Devotion School in Brookline. On the 25th of May her memorial reliefs of the Legion were unveiled at Manchester by the Sea, and the Beverly Farms Legion has chosen her marble group of the "Cost of Victory" as its memorial. What she may have to say on the subject, therefore, has exceptional force. For this reason, and because of our complete sympathy with her four-minute speech, we are venturing to quote it in full. It is as follows:

"I think we all agree that we have had enough of the old stock figures of soldiers standing 'at ease' beside a heap of cannon balls; of dreary boulders and bleak tablets, which encumber, without adorning, so many public places.

"Even Paris suffers from this 'official sculpture,' and during the bombardment

they met the problem there in somewhat drastic fashion. The beautiful statues, the real works of art, were buried deep in sandbags; the 'official sculpture' was left exposed; in the vain but pious hope that the Goths would rid France of them forever.

"Unless a memorial is decorative, unless it adds to the beauty of a site, besides being a stirring reminder of heroism, it should not exist. The country groans under commonplace monuments turned out daily by granite companies and foundries.

"Dignified bronzes by real sculptors, as in Salem and Gloucester, are an asset to a town; and in these days of motors are enjoyed and remembered by crowds from all over the country. For it is by great sculpture that civilization is definitely marked. The Sphinx and the Assyrian lioness still stand above the desert wastes. Greece is a shrine for the world. The cities of Tut-Ankh-Amen have turned to dust, but the beautiful carvings on his tomb make his life and times, his youth and his love of family, vivid to us still. To the swarms in Madison Square, Farragut on his deck brings a tang of salt air and manly enterprise. The Joan of Arc of Anna Hyatt holds aloft to more than Gloucester crowds the eternal idealism of France and of our dead. And in the quiet seclusion of Rock Creek Cemetery, Washington, many a troubled soul has found the peace, without bitterness or hope, which Saint-Gaudens carved for all time.

"When the masters of yesterday have passed, the masters of tomorrow will express this new sense of the futility of war and the greater power of the spirit. Such is Richard Recchia's noble design for a war memorial shown in the Boston Art Museum recently.

"The growing numbers of those who insist that sympathy, understanding and common-sense replace wars as a settlement, and that only when these fail should we fight in defense of the right, not of local interests, but of the right of all humanity to prosperity and peace—this growing spirit should be reflected now in our memorials to the dead.

"Men who have loved their towns have left them impressive monuments, not of their features and clothes, but of the spirit with which they worked and fought. And when not one wealthy art lover but a whole community joins together to express this spirit, it has an even greater value to the country.

"It is not mere size nor expense that make the work of art: the little terra cottas of Tanagra and the bronzes of Herculaneum are, in technique, as big as the pyramids. So are the little carved figures on Giotto's tower, and the cowed mourners on Dijon's Gothic tombs small masterpieces in architectural settings. Inartistic peoples, like the ancient Romans and the modern Germans, went in chiefly for size. The baroque was always colossal.

"But take a memorial, not more than 7 feet high, simple and beautiful and in proportion to the work of art; if the subject is treated in a great way, it would not be improved by making it as huge as the famous 'Bavaria,' into whose head people could climb like ants. It is in its measure of fitness and beauty that the appeal lies. To those who have stood in the mud and blood in France, and who hope that no such catastrophe will ever darken the world again, the only beauty in war is the tragic beauty of the sacrifice of young bodies and the hopes of young spirits.

"When victory has been bought at such a cost of anguish, exhaustion, insomnia, ugliness and horror, it is hardly the time for the placid waving of laurel crowns as in more sentimental days. The victors can sit back no longer: they are bound by that sacrifice of boys to live up to their ideal of a new world, to make good their hopes, to remember.

"That is the message of the War-Memorial: Remember, not only the war, that cost our whole world its youth, but that willing service to country and mankind which alone makes a nation great."

OUR FRONTISPIECE

Our frontispiece this month is a Munder reproduction of Mortimer Menpes' etching of "John Harvard House," Stratford-on-Avon, the birthplace of the founder of Harvard College.

Special interest attaches to this print. In the first place, it has subjective significance. Even in Stratford there are few houses left which show the Tudor half-timbered construction; in other words, this is a beautiful example of the architectural style of a given period. Secondly, the etcher, Mortimer Menpes, was an outstanding

figure in this field. Thirdly, it is a peculiarly fine reproduction.

Of all kinds of pictures etchings have been the most difficult to adequately reproduce, partly because much of their interest and charm lies in the delicacy of the printed line and etched surface. The half-tone process, excellent as it is, has not seemed to correctly translate etched values. Lately, however, through its skillful manipulation and something more than amazing care in the matter of printing, Mr. Norman T. A. Munder of Baltimore has succeeded in reproducing a number of etchings so well that their artistic quality compares favorably in the reproduction with the original. This is a double triumph; it extends the boundaries of art, and gives to many of moderate means the opportunity of owning fine prints by master etchers. The reproductions are made in two sizes, one approximately 10" x 14", the other approximately 15" x 24", and what is unusual is that the larger are if anything better than the smaller.

It was because of the excellence of these prints, their close approach to the original, and the interest attached to them artistically and technically, that we accepted gladly the courtesy offered by Messrs. Norman T. A. Munder and Company to allow us to use this one of the "John Harvard House" in miniature as the frontispiece to this magazine.

Particularly choice among the other subjects reproduced are "Old Canongate Tolbooth, Edinburgh," and the "Rose Window, Notre Dame," by Hedley Fitton.

NOTES

A BENEFICENT GIFT

The French Government announced on the 29th of May the acceptance of an offer made by John D. Rockefeller, Jr., of \$1,000,000 for the reconstruction of the roof of Rheims Cathedral, repairs to the fountains in the park of Versailles, and the general reconditioning of Fontainebleau Palace and grounds. At the suggestion of Mr. Rockefeller, the gift will be administered by a committee composed of Ambassador Jusserand, Gabriel Hanotaux, Maurice Paleologue, Colonel H. H. Harjes, and William Welles

Bosworth. In making the offer Mr. Rockefeller said that he had been led to this action not only because of his admiration for the marvellous masterpieces of French art, the influence of which must remain intact and perpetuate itself through centuries for the great benefit of successive generations, but also because of his feelings for the French people, whose fine qualities, courage and patriotism he admired.

France has been doing what she could to preserve these treasures of art, but the most that it was possible for her to appropriate to these objects has been and is, and probably will be for some time to come, not more than two or three million francs a year, a sum utterly inadequate to meet the exigencies of the requirements.

It is said that Mr. Rockefeller, revisiting France after an absence of seventeen years, was grieved at the lamentable condition of some of the country's architectural wonders, notably the great Cathedral of Rheims destroyed during the war and but partially restored; and the beautiful palaces and gardens at Versailles and Fontainebleau pitifully falling into ruin. Mr. Rockefeller is not the only one who had noted these conditions, and to all who love art, of whatever country they may belong, his gift cannot fail to bring a sense of gratitude and pleasure. For it is as M. Poincare said in accepting the gift, "these architectural glories belong to all; they are the artistic patrimony of the whole world."

Such a gift goes far to evidence that one of the chief instruments in international goodwill and understanding is art, the record of man's aspiration throughout the ages, in connection with which there is no division of thought or of feeling.

Another Chamber of Commerce of Aurora, Illinois, has come forward to supplement the effort of the Aurora Art League, which has proved most efficient, to make art and its appreciation popular in the public mind, and is organizing a Community Art Collection, securing the cooperation of individuals and organizations in Aurora. By the night clerks in the restaurants one picture was given. Others are being given by individuals

who have never taken part in the civic or art activities. Five pictures were promised as soon as the plan was announced.

The collection is to be open to the public every day and on certain evenings. In the winter it is proposed to have weekly programs, when there will be good music and a talk on art. Refreshments will be served. These occasions will be turned over to different associations and individuals. The labor organizations in particular will be asked to cooperate, as will also the foreign element, in order to make the appeal universal. The Chamber of Commerce is also asking the city government to appropriate from \$1,000 to \$1,500 a year for the purchase of additional pictures.

Mr. Roy C. Haines, Managing Secretary of the Aurora Chamber of Commerce, has the matter in charge and will undoubtedly be willing to answer inquiries from other Chambers of Commerce who would like to put on a similar program.

ATLANTA TO BE AN ART CENTER

A notable exhibition of paintings, assembled and displayed by and under the auspices of the Grand Central Art Galleries of New York, was held in Atlanta, Georgia, at the Biltmore Hotel, for two weeks commencing the 17th of May. Arrangements for this exhibition were made by the Art Committee of the Atlanta Chamber of Commerce. Mr. J. J. Haverty, Chairman, in an announcement setting forth "What the Exhibition means for Atlanta," said in part:

"Americans are living in a frenzy of jazz, perhaps, but that doesn't mean that they lack ideals. We have weak people in every age, every generation, but they do not sway the character of the big majority, nor do they dim the beauties of the artist, the ideals of the scholar or the refinement of the average citizen.

"America's colonial days, her patriots and her victories are recorded by Stuart, Peale, Trumbull, Henry Inman. Each age producing artists, who looking at life through the eyes of beauty and truth, have written their vision for the generations to come.

"Art is not a luxury, an amusement for the cultivated few—it is the heritage of all

who have beauty in their souls and is a glorious connecting link with all ages."

In the arrangements for this exhibition the Chamber of Commerce cooperated with the Atlanta Woman's Club, the Atlanta Art Association and the Atlanta Art Commission.

The exhibition opened formally on the evening of May 14 with a dinner at which there were notable speakers, among them Mr. Walter L. Clark, President of the Artists' and Sculptors' Gallery Association. A number of the leading artists who were represented were present and were the guests of the city. Also in attendance were representatives of the Art Associations of Savannah, Macon, Charleston, Memphis, Birmingham, Nashville, New Orleans and Richmond. During the exhibition hostesses were appointed for each afternoon and evening, and specialists in the field of art were continuously in attendance.

Atlanta has long been distinguished for its patronage of Grand Opera and its all the year around interest in good music. It now covets similar distinction in the patronage of art and hopes some time in the near future to have an art museum. It is gratifying to know that the Chamber of Commerce, the business men, are behind this movement, and that toward the success of this exhibition the state and municipal officers, as well as the citizens generally, are cooperating.

THE NEW
HOUSTON
MUSEUM

Reference was made in these columns last month to the address given by Mr. Homer Saint-Gaudens at the dedication of the new

Museum of Art in Houston, Texas. We are glad to be able to reproduce herewith a photograph of this handsome new building designed by Mr. William Ward Watkins and to make note of the fact that at the time of the dedication an additional \$200,000 was subscribed by a coterie of business men of Houston to build the two additional wings as originally planned. Three men gave \$25,000 each, and twenty-five others \$5,000 each, making it possible for the trustees of the Museum to proceed at once with the building. A stipulation of the gifts was that the names of the givers should not be published.

The plan of this building is that of a hollow square, the galleries being grouped around a court. When completed it will contain on the first floor six large exhibition rooms for the decorative arts, prints, etc. An auditorium for lectures and music will be at the rear of the court. On the second floor will be six large galleries for paintings, as well as four smaller galleries. The basement of the wings will afford storage space, service rooms, classrooms, etc. The cost of the first unit was \$220,000. Ralph Adams Cram was consulting architect.

The evolution of this Museum is interesting. From an account given in the *Houston Chronicle* we glean the following:

"Twenty-four years ago a few men and women, busy at their tasks as citizens, saw the need for art in Houston, met and formed the Houston Public School Art League. As Houston grew, so grew the Art League in spirit and in purpose. After some years the words 'Public School' were dropped from the name, and the building of a Fine Arts Museum for the City of Houston in the State of Texas was set as a goal. A site was given at that time in a then remote part of the city. Later the ground was cleared, and in 1917 the site was dedicated. Then came the war. The ranks were thinned and scattered, but a few brave spirits carried on. Like Kipling's 'brave seamen of the night,' these 'took to their jobs and stuck,' with the result that their dream came true."

The importance of the establishment of this art museum has been compared by a Houston writer to the opening of the Ship Channel, which likewise took place last April. "Precisely," says this writer, "in the way that the channel becomes a highway for commerce, inviting trade from all parts of the world, the Art Museum becomes a means of communication with all the art centres of the world." This connection cannot fail to affect, directly or indirectly, the life of every member of the community.

An editorial in the *Houston Chronicle* of April 15 admirably commented thus upon this enterprise: "The Art Museum was the conception of a few good women of Houston, and their admirable persistency and patience and devotion to their self-assumed task challenged the admiration of the business men of Houston, and the whole people of this city, of every rank and caste and class, will



HOUSTON MUSEUM OF ART

WILLIAM WARD WATKIN, ARCHITECT

be debtors through the years to come to the men and women who have given them access to a temple of art where they will find the products of the genius of those who were dowered with the divine gift of creation of beauty. The Art Museum will be a shrine to which myriad lovers of the beautiful will bend their footsteps, and the feast spread there will not decrease but grow richer with the passing years."

The Director of this new museum is James Chillman, Jr., Instructor in Architecture at the Rice Institute.

Recent accessions to the Art Institute of Chicago are the Gothic Room, the Chinese Room, and the Persian Room, which are at the south end of the new Hutchinson Wing. These rooms are the gift of Miss Kate S. Buckingham, of Chicago, as a memorial to her sister.

The Gothic Room, which was formally opened to the public on May 2, is said to

have no counterpart in America. The stone doorways, windows, and great fireplace, and the various objects of art now in position in the room, were obtained from France. The period represented is of the late fifteenth and early sixteenth centuries. It is a large room, measuring 30 by 60 feet, and has a great vaulted ceiling. The Gothic windows, admitting the soft light through their small panes of leaded glass, are an added attraction. The Chinese Room, occupying the gallery adjacent to this room, is of the same size and contains valuable exhibits of Chinese art dating back to the second and third centuries, A. D. The third room, which is being made ready to receive a notable collection of Persian art, adjoins the Chinese Room, but is of smaller dimensions.

Formal announcement that the required amount, \$75,000, had been raised to complete the purchase of the Gilbert Stuart portrait of George Washington was given to the press on Saturday, May 24, by Paul Schulze, Chairman of the Mayor's Committee of Seventy-Five. At eleven o'clock

a group of officials assembled before the famous painting, and the picture was presented to the City of Chicago and the Art Institute by the Chairman, Paul Schulze, and accepted by Mayor Dever and Director Robert B. Harshe in behalf of the City of Chicago and the Art Institute. President Charles M. Moderwell, of the Board of Education, and Mrs. Albion L. Headburg, Vice-Chairman of the Committee of Seventy-Five, participated in the brief ceremony. It is estimated that there were over thirty thousand contributions to this fund and that something like two hundred thousand school children participated.

The largest single contribution was made by the *Herald and Examiner*, with \$2,500. The *Tribune*, the *Daily News* and the *Post* gave \$1,000 each, as did a few friends of the Art Institute, but in the main the contributions were small. There were more than fifteen thousand who sent one dollar each.

Commencing with the fall term the Art Institute of Chicago will add a Department of Dramatic Art to its curriculum. Thomas Wood Stevens, known as the father of pageantry in this country, will be at the head of this department. Mr. Stevens was a student of the Art Institute and afterwards became a member of the teaching staff, at which time he wrote and produced the spectacle, "A Pageant of the Italian Renaissance," which was later given at the Institute in January, 1909, under the auspices of the Antiquarian Society. Later Mr. Stevens became art director in the University of Wisconsin and afterwards head of the Department of Dramatic Art at Carnegie Institute of Technology, in Pittsburgh. Until the Goodman Theatre of Dramatic Art is ready, short plays will be produced in Fullerton Hall, by members of Mr. Stevens' class, and these will be given for the benefit of members of the Art Institute. The class will be composed of a limited number of students carefully selected for their dramatic possibilities. Applications for membership should be made to Dean Raymond P. Ensinn, Art Institute of Chicago.

The Summer School of the Art Institute opened on June 30 to continue until August 22. The courses are especially planned for young persons who desire to take up the study of art as a life vocation, for art lovers who wish to see what they may accomplish

under instruction in an atmosphere tending to develop their talents, for advanced workers in the arts and crafts, and for teachers and supervisors of art who may wish to specialize in some particular direction.

A comprehensive exhibition of etchings of architectural subjects was shown in the Print Galleries of the Art Institute during May. This comprised works by foreign as well as American etchers. Of special note were works by Piranesi, Italian, of the eighteenth century, William Walcot, the well-known English architect; Mauritius J. Bauer, the Dutch etcher, whose East Indian subjects are becoming better known in this country; M. L. Moreau, of France, and Fred L. Griggs of England. Among the American exhibits special mention may be made of the works of Frederick G. Hall, who showed six etchings of French subjects; Louis C. Rosenberg, Herman A. Webster, Otto J. Schneider, and Donald Shaw McLaughlin.

ACQUISITIONS TO THE TOLEDO MUSEUM

Many notable additions have been made to the permanent collections of the Toledo Museum of Art during the past year. One of the most important is a life-size bronze statue of the Dancer and Gazelles by the American sculptor, Paulanship, purchased from the Shoemaker fund. A Fifteenth Century Gothic statue was presented by the late J. G. Demotte.

Among other acquisitions made by purchase were an original Wedgwood Portland Vase, a beautiful example of a Stiegel urn and cover of dark blue glass, and the Second Folio of Shakespeare's works, together with important illuminated manuscripts.

Valuable prints were presented by Mrs. Winthrop H. Perry of Southport, Connecticut, and others were acquired by purchase. Since this acquisition the prints and original drawings together with a group of original copper plates make the Museum's collection of Meryon the finest and most complete in this country, if not in the world.

President E. D. Libbey has presented a magnificent painting, "The Flight into Egypt," by the Spanish master, Zurbaran, and a portrait of General Sherman by Daniel Huntington.

Mrs. E. D. Libbey has installed in the Maurice A. Scott Gallery, during the year,

the following important canvases: "Head of an Old Man," by Frank Duveneek; "Crepusculine in Opal," by James A. McNeill Whistler; "Easter Sunday," by Gari Melchers; "The Spirit of Dawn," by Albert P. Ryder; "Head of a Boy," by George Fuller; "Portrait of a Child," by George de Forest Brush; and a "Portrait of Elizabeth Betts," by Louis Betts, which won the Altman Prize in the recent exhibition of the National Academy of Design.

To the Secor Gallery, Mr. Arthur J. Secor, a trustee of the Museum, has added three splendid works, "The Magnanimity of Scipio," by Eeckhout, a pupil of Rembrandt; "Portrait of King William IV," by Sir David Wilkie; and "The Little Gleaner," by Wm. Morris Hunt.

"The Captive," by Wm. Adolphe Bourguereau, was presented by Sidney Spitzer, a trustee of the Museum, in memory of Gen. C. M. Spitzer; the "Maumee River," by Carlton T. Chapman, was the gift of the National Academy of Design, and the Fountain in Tuileries," by I. Abromofsky, was given by Dr. L. A. Levison.

A collection of early American hand-made quilts was presented by George H. Ketcham. A group of objects from Tell-el-Amarna have come from the finds of the Egypt Exploration Society; and a charming model in alabaster of the Taj Mahal was presented by Mr. and Mrs. Grafton Acklin, together with a silver scabbard and an engraved ivory seal from India.

About 200 important books have been added to the Museum's reference library.

NOTES FROM LOS ANGELES

The bulletin of the Los Angeles Museum reports that the attendance during the year 1923 amounted to 548,000 visitors. This is the largest yearly report since the Museum was founded. There has also been an increase in requests for exhibitions sent out by the extension department to high schools and libraries. During the winter the Museum has placed thirty-two paintings, generously loaned by members of the California Art Club, in five of the branch libraries of the city.

The gallery has acquired for its permanent collection the portrait, "My Daughter Dieudonne," by William M. Chase, which was shown at the annual exhibition of the

Pennsylvania Academy in 1902; two paintings by the late C. P. Townsley, organizer of the Otis Art Institute; two examples of the work of the California artist, Dana Bartlett; and "Bowling on the Riveria" by Guy Rose. The latter was presented to the Museum by Miss Cora Eshman.

By purchase and gift thirteen representative prints shown in the March Exhibition of the Printmakers Society of California were also added to the permanent collection.

The Allied Architects Association of Los Angeles have purchased and loaned to the Los Angeles Museum for an indefinite period, the bronze statue, "The Vine," done by Harriet Frishmuth and winner of the Julia W. Shaw Memorial Prize for the most meritorious work by an American woman at the Winter 1923 Exhibition of the National Academy of Design.

The selected Work by Western Painters exhibited under the auspices of the Western Association of Art Museum Directors was held in the Los Angeles Museum during May and will continue on circuit throughout the year. There are 80 paintings sent from San Francisco, Santé Fe, Los Angeles, Kansas City, Seattle, San Diego, Denver, Colorado Springs, and Salt Lake City.

The Southwest Museum is continuing very successfully its course of education by films, lectures, plays, exhibitions and field excursions. Practically every subject in which the public may be interested is covered at some time during the year from fairy lore for the small child to the deepest scientific study. These lectures and features are all free to the public.

Headed by Marrus Brabant, President of the Biltmore Salon, and backed both morally and financially by the City Council of Los Angeles, the exhibitions in the galleries at the Biltmore are doing a splendid work for art. When a city council makes an appropriation of \$50,000 for the purchase of works of art for public buildings and men of business and finance interest themselves in the advance of art, one may feel encouraged. This has happened in Los Angeles.

The first exhibition of the Painters of the West opened in the Biltmore galleries on May 26 and continued until the middle of June. There were thirty artists exhibiting, among whom was Thos. Moran, honorary member of the group.

The series of one-man shows instituted by the Biltmore Salon has been very successful and will continue during the coming season. Franz Bischoff will exhibit during the first two weeks of July. Following this until October there will be a general show of representative artists of the west.

J. A. S.

ART MUSEUM DIRECTORS MEET The Ninth Annual Meeting of the Association of Art Museum Directors was held in the Corcoran Gallery of Art, Washington, D. C., May 8 and 9. The object of this Association is to develop greater cooperation between the various museums in the United States with regard to exhibitions, lectures and the general conduct of these institutions. At the recent meeting the Association passed a resolution, putting itself on record as being emphatically opposed to the proposal to bring the Hermes of Praxiteles to this country for purposes of exhibition, knowing that the risk of damage to the statue by so doing would be not only real but great, and believing that the people of the United States should not become a party to any transaction which might result in irreparable injury to this priceless heritage of Greece.

The officers elected for the ensuing year were, George W. Stevens, Director of the Toledo Museum of Art, President; Homer Saint-Gaudens, Director of the Department of Fine Arts of the Carnegie Institute, Pittsburgh, Vice-President; and J. Arthur MacLean, Director of the John Herron Art Institute, Indianapolis, Secretary.

Fourteen of the museum directors were in attendance and, with a few specially invited guests, were entertained at dinner at the Chevy Chase Club on Friday evening, May 9, by Mr. C. Powell Minnigerode, Director of the Corcoran Gallery of Art.

CONVENTION OF THE A. A. M. The American Association of Museums held its Nineteenth Annual Meeting in Washington, May 10 to 13.

This Association, which includes museums of all sorts and deals chiefly with technical museum problems, assembled on Saturday afternoon, May 10, to hear a lecture on Washington by Mr. Charles Colfax Long, most beautifully illustrated.

Sunday was spent in an all-day excursion on the Potomac and though, unhappily, the weather was very wet and rainy, an exceptional opportunity was given the delegates to become acquainted one with another.

The regular sessions opened on Monday morning and were in the auditorium of the National Museum. On the first day a luncheon was given to the delegates by the Smithsonian Institution, and Col. Theodore Roosevelt, Assistant Secretary of the Navy, made an address on the subject of Outdoor Recreation, with special reference to the establishment of museums in the National Parks. The Art Section held an evening meeting on the same date in the Red Cross Auditorium. The Science Section met on Tuesday in the auditorium of the Corcoran Gallery of Art; and on Tuesday evening the convention was concluded by a dinner at the Willard Hotel.

The officers of the American Association of Museums are: C. J. Hamlin, President; Frederic Allen Whiting, Vice-President; Laurence Vail Coleman, Secretary; and Frederic A. Delano, Treasurer. It was voted to hold the meeting next year in St. Louis.

A. I. A. ANNUAL CONVENTION The Fifty-seventh Annual Convention of the American Institute of Architects was held in Washington, D. C., May 21, 22 and 23.

The Octagon House, owned by the American Institute of Architects, in which the American Federation of Arts has its offices, has lately been redecorated and the Drawing Room furnished in the style of 1800, the latter through the generosity of the Los Angeles Chapter of the American Institute of Architects.

Specially important sessions of the Convention were those held on the evening of May 21, under the auspices of the Committee on Education, and on the afternoon of the following day, at which Mr. H. Van Buren Magonigle presided, when there was a general discussion of "What Is Precedent Doing to American Architecture?"

The following officers were elected for the current year: D. Everett Waid, of New York, President; Ellis F. Lawrence, of Portland, Oregon, First Vice-President; Abram Garfield of Cleveland, Ohio, Second Vice-President; Edwin H. Brown, of Minneapolis,



OUTDOOR EXHIBITION OF SCULPTURE HELD UNDER THE AUSPICES OF THE PHILADELPHIA ART ALLIANCE AND THE FAIRMOUNT PARK ART ASSOCIATION, MAY, 1924

Secretary; William B. Ittner of St. Louis. Treasurer.

During the Convention an exhibition of the work of winners of the Institute's medals to the recognized Schools of Architecture and of the Paris Prize winners of the Beaux Arts Institute of Design was on view in the Corcoran Gallery, where the sessions of the Convention were held.

On the two days preceding the convention of the American Institute of Architects the Association of Collegiate Schools of Architecture met in Washington. This association is composed of representatives of the architectural faculties of the leading universities and colleges throughout the country. Among the topics under discussion at the recent meeting were the proposed Exhibition of Architectural Drawings by American Schools at the International Congress on Architectural Education in London this summer, and Methods by Which the Schools of Architecture may be improved and strengthened.

Members of the recently organized Philadelphia Congress of Art have been informed through a circular letter addressed to them by John F. Braun, Esq., its President, of the active campaign now in progress against the billboard nuisance reported at the last meeting of the Executive Committee. At that meeting the members of the organizations joining the Congress were asked to cooperate also in the movement to eliminate signs in Washington, D. C., especially those on the Highway Bridge leading out of Potomac Park and on the new Key Bridge. A number of firms were written to in reference to the matter, and a letter of appreciation was addressed to Mr. Herbert Pratt, President of the New York Standard Oil Company, for the action of that firm in restricting the use of sign boards. Interest in the campaign was further increased on May 14th when Mrs. W. L. Lawton, Chairman of the National Committee for the Restriction

tion of Out Door Advertising, addressed the Congress at the Art Alliance on the subject of Billboards. The ugly kiosks and refreshment booths now disfiguring the Roosevelt Boulevard was alluded to, but no action was taken. A resolution was ordered to be sent to the Mayor of Philadelphia commending his action in the appointment of a Commission on Zoning, the Board of the Free Library at the Commissioners of Fairmount Park were requested to allow adequate space in the Library and in the New Museum of Art for mural decorations, and the possible cooperation of architects, decorators and painters in the creation of wall spaces in our American houses suitable for hanging of works of art. The meeting passed resolutions that Mr. Cyrus H. K. Curtis be highly commended for his offer of the "finest organ in the world" for Victory Hall.

The Art Alliance and the Fairmount Art Association united in holding an exhibition of Sculpture-in-the-Open-Air in the gardens and galleries of the Alliance and in Rittenhouse Square from May 3rd to June 2nd. At the same time architectural drawings and models by members of the Philadelphia Chapter of the American Institute of Architects and of the T. Square Club were to be viewed in the Twelfth-Seventh Architectural Exhibition in the west Gallery.

During the month of May there was an exhibition in the lower corridors of the Academy of Music of water colors by Philadelphia artists also under the auspices of the Art Alliance; and a summer exhibition of works in various mediums will continue through June, July, August and part of September. The sculpture displayed in Rittenhouse Square added very much to the picturesque features of the Annual Flower Market held there on May 22nd. Rhythmic dancing in the Alliance Gardens on May 26th by the pupils of the Noyes School under the direction of Miss Alice Kraft gave interest to the Get-together supper.

One of the current events of interest was the opening on May 7th in the Wanamaker Galleries of an exhibition of thirty-eight pictures from the Salons of 1923 and the Royal Academy of the same year. Lacking the extravagances of some of the present day practice of painting, these works showed admirable technical qualities combined with

artistic conception that reflected credit upon those who selected them as examples of foreign art, and were effectively exhibited against a background of neutral grey that added much to the general impression.

The new dormitory of Smith College, Northampton, Mass., known as "Jordan House" has acquired as the central feature of the reception room, an over-mantel decorative painting by Miss Elizabeth F. Washington of this city. The color scheme evolved on the canvas, representing a garden, carries out the arrangement of the interior of the room in color of walls, furniture and rugs, giving a sense of unity to the entire decoration.

E. C.

ART IN ST. LOUIS

During May the Graphic Art exhibition at the City Art Museum attracted the lovers of black and white.

The collection was made up of the work of three artists, widely different in feeling and technique. In two special exhibition galleries was shown the work of Jean Louis Forain, direct, keen and uncompromising. In another gallery were displayed the careful, beautifully invented drawings by Aubrey Beardsley, and, in cases, were shown a charming collection of ornamented book pages and drawings by Walter Crane. The variety in styles of work by these artists prevented monotony in so large a collection of black and white. Opening on June the third at the Museum was the annual exhibition of water colors by American artists.

Following the sculpture exhibition at the St. Louis Artists' Guild was installed the annual summer exhibition by members of the Guild.

The Art Department of the Public Library extended the exhibition of paintings by Ivan Summers and Carson Donnell until the middle of June.

The Art Alliance of St. Louis reports unusual spring activity. It has lately turned over to the Art School the sum of \$500 earned by a rummage sale, to be used for scholarships. A play was given early in June in the gardens of the School as an entertainment for the members of the Art Alliance and their guests. The cast were all former students of the School who are now active in the Little Theatre productions

at the Artists' Guild. The Art Alliance has increased to three hundred and fifty members.

The William Marion Reedy Memorial Committee has presented a bronze plaque by Robert Porter Bringham of William Marion Reedy, the great Missouri journalist, to the St. Louis Public Library. A portrait bust of Reedy by Nancy Coonsman Hahn was on the same day unveiled in the library of the City Art Museums.

Another memorial unveiled recently was a drinking fountain, the gift of David R. Francis, at Francis Field, Washington University.

With the exhibition by members of the Garden Club at Shaw's Garden was shown a collection of garden sculpture by St. Louis sculptors. Prizes were awarded to Nancy Coonsman Hahn and Caroline Risque for fountain figures.

A collection of drawings and designs by commercial artists was assembled in June in the Art Room of the Public Library.

M. P.

WESTERN ARTISTS' EXHIBITION	The Western Association of Art Museum Directors is circulating for the third season a travelling exhibition of Selected Works by West-
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ern Painters. This exhibition includes eighty paintings, a number of which were chosen from the Fifth Exhibition of the Painters and Sculptors of Southern California held at the Los Angeles Museum during April. It will be shown at the Broadmoor Art Academy in Colorado Springs; California State Library at Sacramento; by the Denver Art Association; the Fine Arts Society of Utah in Salt Lake City; the Friends of Art of San Diego; in the University of California; the Kansas City Art Institute; the Los Angeles Museum of History, Science and Art; the Museum of New Mexico at Santa Fe; the Oakland Art Gallery; the Portland Art Association; the San Diego Museum; the San Francisco Museum of Art; and by the Seattle Fine Arts Society.

This year for the first time the Association is offering substantial purchase prizes. The Los Angeles Museum, through the interest of its Director, is offering a special purchase prize of \$1,000, to be awarded in the Los Angeles Museum Gallery by a jury of three, approved by the officers of the Association,

to the western artist exhibiting the best oil painting in the collection. The painting, receiving this prize, after going on circuit, will be added to the Museum's permanent collection. A second prize has been offered by the Los Angeles District Federation of Women's Clubs, to be awarded to one of the five best California pictures selected by the jury of awards for the exhibition.

The two previous exhibitions sent out by the Association have met with success; the present collection is thought to uphold an even higher standard. As formerly, each artist is represented by but one canvas.

Among the paintings selected from the exhibition held at the Los Angeles Museum are Benjamin C. Brown's "Witchery of Winter," which was awarded the Mr. and Mrs. William Preston Harrison prize in that exhibition; "When Evening Comes," by Fremont Ellis, awarded the Mrs. Henry E. Huntington prize; and the "Little Cloak Model," by Luvena Buchanan Vysekál, which received the prize offered by the Southern California District Federation of Women's Clubs.

AT WEMBLEY	The British Empire Exposition at Wembley, near London, which opened in April and will continue through
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October, is the biggest ever held in any country and cost, to create, twelve million pounds (sixty million dollars). Although frankly a trade affair, it will nevertheless have a great educational interest, and has in it sides of value to those who follow the arts.

Some of the buildings are in the matter of design open to criticism, but, on the other hand, very interesting architectural constructions in concrete may be found there. The Engineering Hall occupies 4 acres of land and is entirely made of concrete. It is the largest building ever constructed of this material in the world and is the work of the official exhibition architects, Messrs. John W. Simpson and Maxwell Ayrton. In it they have shown a craftsman's skill in using their material to express itself and the things their building houses. The light, strong, well-designed arches symbolize machinery to perfection, and one feels that the designers, while having a knowledge of modern American and Continental forms, have put

into it their own personality and that of England. The South Africa Building, by H. V. Lanchester, is thoroughly expressive of the Dominion for which it has been built. The Indian Palace is not so completely characteristic of real India, but there is also a perfect reproduction of the Taj Mahal which may serve better to bring India to our eyes. The Gold Coast of West Africa has a native building, made by natives; and the many and various races of the Empire have in many ways brought to mind such symbols of the evolution of design as have never before been seen on one site.

When all this variety of form and color is enhanced by the crowds—about a million per day—of all races and classes who visit the ground, it presents an unforgettable sight, full of character and of movement. Hence the proposal of the British Confederation of Art to provide on the spot facilities for the best artists to work out their impressions, with the idea that the results shall be exhibited at Wembley in September, and even, if the works come up to expectations, be afterwards sent on a tour of the world.

Very many artists have been employed in the decorating of the buildings, in making models, and in designing posters, for quite a year prior to the opening; and a room in the War Office has been full of painters and carvers and sculptors, whose works will be reviewed in further articles, when a critical notice of the exhibits in the Palace of the Arts will also be forthcoming.

At present even a summary of the things to be seen there would look too much like a catalogue to be included here. The models have a special interest historically, both future and past, for there may be seen the whole of the Spanish Armada, perfect in every detail, in the miniature, sailing on the exhibition lake; there is the Queen's Dolls House, designed by Sir Edwin Lutyens and carried out by all the famous people of the day, a perfect record of a rich man's dwelling, complete in every sense, leaving for future generations an exact reproduction of how we live today—in royal circles. All the pictures on the walls have been painted, in miniature, by the greatest living artists, every book in the library bears a similar hall-mark; nothing has been left out.

On the other hand there can be seen a

model, conceived by the Ministry of Health, of an ideal town "fit for humans to live in"; and there is an exact reproduction of Tutank-amen's tomb with its contents. A model of the world in the shape of a giant contour map, on which the continent of Africa alone is 6 feet high, and the whole set in water, is another exhibit of intellectual interest. The fireworks which will take place later in the season, are said to be marvels of art and science, for in this matter the war taught us much.

A theatre with native players from Burma is surely one of the most artistic productions ever seen in Europe. Music is not lacking, and of a purely British character, for we are famous for our choral singing, and massed choirs sing in the great stadium, giving a tremendous effect.

Pageants have also been devised by the best authorities. Kipling has written most of the pageant of the Empire, in the production of which Granville Barker and well known pageant-masters will be active.

Perhaps to modern artists the machinery halls are the most interesting of all, for they present new forms and shapes and even new colors and many are the paintings and etchings which can be done from the inspiration this vast space, filled with machines, gives. Interior decoration is shown in all its stages throughout the centuries in these islands, in rooms entirely furnished to period. Applied arts are not only in the Industrial Arts Section but also in the exhibits of the numerous manufacturers of household goods, in the Palace of Industry.

A special fireproof building houses a loan collection of pictures showing the development of painting from the time of Hogarth down to the present day. In the centre of this Palace of Arts is a lofty sculpture room. Each of the dominions has a separate gallery, so that under one roof the whole range of imperial art may be studied. Other galleries are devoted to the applied arts, and one takes the form of a basilica for the proper presentation of ecclesiastical art.

It is estimated that a visitor might see all there is to see at the Exposition if he devoted his whole time for three weeks to nothing else.

AMELIA DEFRIES.



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THE COSTER FAMILY ON HAMPSTEAD HEATH

MARK GERTLER

This season is the busiest LONDON NOTES for the last ten years and London looks more like herself than she has done since the War. All languages may be heard in the streets around Piccadilly, and of course at Wembley. More Americans are here than ever before, and the shops in Bond Street are more full of wonderful things than is the Rue de la Paix.

Many are the exhibitions, but naturally the chief interest centers in Wembley and the Royal Academy, with the Royal Institute of British Architects, which has an exhibition of Swedish Architecture, running them close. These vast shows need special space and cannot be dealt with here, except in telegraphic manner. The Palace of Arts at Wembley has not yet issued its catalogue, although a sumptuous memento is promised.

The Academy, without any works of imaginative genius, is the best I have seen for years; the level of workmanship and good taste is remarkable. Orpen has one or two real masterpieces, and there are lovely landscapes, as well as many splendid portraits. Mr. Sims' picture of the King

is unusual in conception and in treatment, and is well designed. My favorite work in the Academy, and the one which shows genius and feeling best expressed, is the section of the Kitchener Memorial for St. Pauls, by Reid Dick. Inspired by Michael Angelo's "Pieta," it is still very modern in style and quite personal to this sculptor.

Among the small shows of the season, so far, those of "Orivada," granddaughter of the great French impressionist, Pissarro, and of Mark Gertler have interested me most. The former is oriental in style and feeling, her technique is remarkable, and she has a fine sense of line, color and design, as well as a great delicacy of feeling and touch. Gertler has for long promised to do something important, and in his "Coster Family at Hampstead Heath" he has come near to fulfilling this early promise. His painting is a sheer delight, and his color harmonies are beautiful and strong.

At the opening of the exhibition of Swedish architecture a presentation was made from Swedish architects to Sir Aston Webb, President of the Royal Academy.

One of the most decorative features of English life is the gardening now at its best in Hyde Park, Kew, Hampton Court, and at the British Empire Exhibition, where wonders have been performed in the matter of growing in the open air, and despite the bad weather, tropical plants that normally only grow in India, Africa, and the various colonies. These have had hot water pipes run under the earth so that the plants and full grown trees might be planted and live in warm soil. Landscape gardening is an art so English that it seems strange it has never received the attention it deserves from art critics.

A. D.

Although there are at present no less than seven "Paris Salons," those who consider the "Artistes Français" as the only *real* one, find much to strengthen

their belief, for the "Salon des Beaux Arts," formed in 1890 by revolvers from the older exhibition, has suffered in turn by the recent secession which has originated the "Salon des Tuileries"; and while the "Artistes Français" still refuses to admit several modernist movements, it happens that they have lost so much ground in the last two or three years, that their exclusion is no longer an issue. On the other hand, this Salon has evolved in the direction of strong color and is, this year, so indulgent to the decorative modernism of some of the younger Rome-Prize men, that one may walk from one salon into the other (they occupy different parts of the same building) without feeling the transition—there is no longer even the symbol of turn-stile and entrance fee to mark the separation.

The key-note of the present exhibition is probably (one may not be confident of having found the dominant in such a volume of discordant sound) these newer decorative tendencies. It is possible that these "official" salons have already felt the influence of the official approval of the "modern" spirit for the decorative arts exhibition to be held in Paris next year. At least, a newness has come over the "Artistes Français," and it has taken unawares those of us who have looked upon this salon as something impervious to change. One might prophesy, at present, that the next decade or so will

see a revolt of young bloods carrying icons of Bougureau and Bonnat.

In general, the American artists do not seem to be concerned with the evolution of the Salon except as it affects their being accepted or their placing; and a number of them have had the disagreeable experience this year of being rather badly hung. The most noticeable exceptions were canvases which had decorative qualities of a sufficiently vigorous nature to hold their own against works having at least a superficial appearance of strength. In some former salons the American contribution has had more significance, due to the fact that it fitted in better with the ideal of the moment. As most Americans must think of their following in America, they can hardly be blamed for neglecting to consider what may be the resultant motion of all the forces in such an exhibition as a salon; but for the "Decorative Arts Exposition" this matter of tendency can not be ignored if we wish our showing to deserve any interest.

It has been officially decreed, as I have said above, that this exhibition shall be "modern"; and so there may be no doubt as to the interpretation of this word, several "modernist" decorators have been given positions where they can supervise the work of the juries. The Grand Palais and the Petit Palais are to be draped so that the newer architecture will not be forced to accord itself with the older forms. The recent store-fronts in Paris, the new furniture, the latest tissues so varied in color and texture, as well as some of the latest theories of French architects, give a clear idea of what this exposition will be. More than any other it will represent the present ferment of ideas—not the obsolete ones that came in, and have gone out with cubism and futurism, theories which, in their effort to provide a scientific basis for entirely tentative works, resulted frequently in Alice-in-Wonderland nonsense; but others which may (the path of progress, one must admit, sometimes makes strange detours) have derived from these, though they have taken on a soundness and a logic that belies such beginnings.

THE
PARIS SALONS
OF THIS
SPRING

L'EXPOSITION
INTERNATIONALE
DES ARTS
DECORATIFS ET
INDUSTRIELS
MODERNES
PARIS—1925



VIEW OF THE NEW YORK QUARANTINE, STATEN ISLAND

W. J. BENNETT

INCLUDED IN THE MACPHERSON COLLECTION RECENTLY EXHIBITED IN LONDON

This modern art and architecture admits readily that it is much inspired by American constructions of all sorts: the idea of securing beauty in decoration as a *result* of mechanical construction rather than as a compromise with it is new to us only because we are more used to the standpoint of the constructor than that of the decorator. We speak frequently of beautiful machines, of the beauty of the thing perfectly formed to do the work for which it is intended; but we go no further than admitting its existence. Decoration, architectural or other, is still, to us, something quite apart from this "machine beauty." However, it is only necessary to state the problem to see the consequence its solution may come to have for us.

ORVILLE PEETS.

last spring in the Gieves and Arlington Galleries in Old Bond Street, London. "This collection," he says, "very appropriately began with a quaint print of the Ark, and included also historic prints of the landing of Columbus in the Bahamas." Drake's voyages were finely illustrated, as were Nelson's triumphs. "Of special interest to American collectors," our correspondent writes, "was the three-quarter length mezzotint of Jonathan Belcher, who was Governor of New Jersey from 1747, having been previously Governor of Massachusetts, and whose official position brought him into frequent relations with the crown."

Even more important was the extremely rare plate, a "proof before letters" of the famous privateer *Paul Jones*. Scarcely less interesting, also, was the view of New York Quarantine at Staten Island. Mention should also be made of an interesting print showing "The Little Belt, Sloop of War. Captain Bingham nobly supporting the Honor of the British Flag against the President United States-Frigate, Commander Rogers—May 15, 1811."

AMERICAN
NAVAL PRINTS
IN A
BRITISH
COLLECTION

One of our London correspondents sends us an interesting account of the remarkable MacPherson Collection of naval prints, comprising seven thousand items, which was shown

BOOK REVIEWS

ENGLISH HOMES. PERIOD II: VOLUME 1. EARLY TUDOR, 1485-1558, by H. Avray Tipping, M.A., F.S.A. *Country Life*; George Newnes, Ltd., London; and Charles Scribner's Sons, New York, Publishers. Price, \$25.

This handsome folio is one of a series on English Homes, planned and prepared by, or under the auspices of, the proprietors of the *English Country Life*, which, it is announced, shall ultimately comprise practically all houses of real architectural merit in England and Wales and form a monumental history of English domestic architecture. The series is edited by Mr. H. Avray Tipping, M.A., F.S.A., who is himself supplying much of the letter press. Every house has been specially visited and its history investigated and verified, either by him or by another expert writer, and owners have been generous in allowing the use of family manuscripts which, in many instances, have shed new light on these old, revered buildings.

Twenty-seven early Tudor homes are minutely described and elaborately illustrated in this volume. The illustrations, which are on almost every page, are half-tones from photographs, many of which have undoubtedly been made especially for this purpose. They show the houses from many angles, and emphasize architectural individualities. These illustrations, furthermore, are not confined to exteriors or ordinary interiors but deal with details—ceilings, wainscotings, sections of brickwork, carvings and the like, of special significance to architects, designers and students. In many instances, also, plans are given of both the houses as they stand today, and as they were originally designed. In the text is found a vast amount of historical data, complete histories of the houses and their ownership, with every now and then a quotation from an old manuscript, a family record or a letter, which gives a glimpse of life in Tudor days and leads to an intimacy of understanding.

SIXTY-SIX ETCHINGS BY MEMBERS OF THE PRINT SOCIETY. Published by the Print Society, Woodgreen Common, Breamore, Hampshire, England. Price, \$5 net.

This is the second publication that this Print Society has issued, the first being that

excellent little book, "On Making and Collecting Etchings," edited by E. Hesketh Hubbard, the second edition of which has lately been reviewed in these columns. The present volume, after a brief introduction on the charm and character of the print, the appeal it makes to the public, its decorative quality, and valuable suggestions on the safe-keeping, mounting and framing of prints, reproduces the given sixty-six works by thirty-eight members of the Print Society, among them our Americans, John Taylor Arms, Bolton Brown, and George T. Plowman. Each print has its own page, and the full measurement of the original is given. Unfortunately the reproductions are made through the medium of half-tones and are printed therefore on coated paper, which to a great extent changes the character of the technique and causes them to lose much of their original quality. They are probably as well done as can be done by this process, but the process itself no more than gives an inkling of the value of the print, which in the original, in almost every instance, has the power to create emotional delight.

CHARLES SHANNON AND AMBROSE McEVoy. Monographs in a series on Contemporary British Artists. Edited by Albert Rutherston. Printed at the Mayflower Press, Plymouth, England. Smalley, McPherson, Kansas, and Kansas City, Missouri, and Charles Scribner's Sons, New York, Publishers. Price, \$2 net.

Those who wish to know about contemporary British painters can find no better medium of information than this series of monographs, beautifully printed, liberally illustrated, and obtainable at a moderate cost. The text of each occupies less than one-third of the book, the main portion of which is given over to full-page reproductions. In both instances the essays are merely initialed, therefore the name of the author remains a mystery. That which deals with the work of Charles Shannon, which is initialed "G. B. G." deals almost exclusively with the painter's work, treating of it critically from within—that is, from the artist's viewpoint—and evidences wide vision, as well as sympathetic understanding, an interesting piece of critical writing.

The essayist who writes of Ambrose McEvoy holds perhaps a little closer to his subject and interprets for us not only the

man's work but, through his work, his personality. "What McEvoy sees," he says, "are the things eternally worth seeing; you must go to the flowers, the clouds, the waves to match his faultless rhythms, his pure fantasies." And then he prophesies, "Untouched by theory or faction, trusting his eye, practising untiringly his hand, he will enrich the world with inventions, born of his taste, and patiently wrought in the image of God." This is indeed high praise but, judging from the reproductions which accompany the essay, praise well merited.

SPANISH PAINTING. Special number of *The Studio*. Edited by Geoffrey Holme. *The Studio*, Leicester Square, London, Publishers. Price, \$2.50 net.

The text of this special number of *The Studio* is by the distinguished Director of the Prado Museum, Madrid. It was written originally in Spanish and translated by Lewis Spence. Taking the special exhibition of Spanish Art held at Burlington House, London, England, from November, 1920, to January, 1921, it gives an interesting, excellent and scholarly résumé of the art of painting in Spain. Certain expressions are particularly pregnant, as the following: "To its national character the new Spain cleaves, and by its light her ideas will be readjusted, her history interpreted, her present respected as in line with her tradition, which, in the sphere of things artistic, Spaniards regard as a potent factor in the advancement of world art." And again, referring to nationalistic tendencies: "But at the same time they display external manifestations, an ultimate expression, a speech, an idiom, so to speak, peculiarly national. And this speech in art is quite as fundamental as the spirit which determines the nature of the creation." This is of special interest because of the prominent place that Spanish painting is today taking in the art of the world.

As is customary in these *Studio* publications, the greater part of the book is given to reproductions, many of which in this case are not only full page but in color, and tipped on brown cardboard. Notable among the works of the contemporary painters reproduced are those of Pinazo, Echague, Cardona, Sotomayor, Mezquita, Zaragoza, and de Aguiar. The absence, in Spain, of painters

of pure landscape, not only at the present time, but since the earliest time, is notable.

BIOGRAPHICAL SKETCHES OF AMERICAN ARTISTS. Helen L. Earle, Compiler. Published by the Michigan State Library, Lansing, 1924. Fifth edition revised and enlarged. In paper cover, price, 75 cents.

This pamphlet of 370 pages gives short biographies of more than 600 American artists. Well-known art critics are much quoted in estimates of merit, and mention is made of the artists' most important works. Preceding the biographies there are lists in classified form of 329 painters, 98 sculptors, 91 illustrators, 70 mural painters and stained-glass designers, 57 etchers and 33 miniature painters. Obviously there are many omissions. The Michigan artists are separately listed, and there is also a list of American artists of the Legion of Honor—the latter far from complete.

A helpful feature is a reference list of articles on the various artists published in periodicals, as well as a bibliography on American Art.

THE YEAR BOOK OF THE TWENTY-SEVENTH ANNUAL ARCHITECTURAL EXHIBITION, PHILADELPHIA, 1924.

This is an interesting record of contemporary work of a high order of excellence—architecture, and to some extent, the allied arts, shown in the exhibition held under the joint auspices of the Philadelphia chapter of the American Institute of Architects and the T-Square Club at the Art Alliance Galleries, May 3 to 31, 1924.

Several interesting special exhibitions will be on view at the Metropolitan Museum. The one of The Arts of the Book contains some 300 items and includes priceless volumes dating from the ninth century to present times. The Museum has drawn upon the libraries of several noted collectors to combine with their own possessions and make the exhibition as complete an exposition of its kind as has probably ever been held. The three arts of the book shown are illuminated manuscripts, printed books, and bindings. An exceedingly interesting catalogue in the form of an illustrated handbook has been issued in connection with this exhibition. Price \$1.00.

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IN THE NEW YORK GALLERIES—AUGUST

For the New Yorker who remains in town or for the casual visitor many of the galleries have arranged exhibitions of interest and importance, and though some of the galleries have the tradition of closing during August the ones that remain open produce a variety as great as at the height of the winter season.

The Arlington Galleries, 274 Madison Avenue, have a summer exhibition of paintings by American artists. This includes pictures that date as far back as one of Van Boskerck's Catskill Mountain scenes, and then there are recent ones—by Daniel Garber, Cullen Yates, one by Robert Spencer called 5 O'Clock and showing figures filing out of a brick building into a country road, the canvas woven with his usual carefully modulated values and restrained threads of color.

Fitzroy Carrington, 707 Fifth Avenue, is making the experiment of holding an exhibition of prints that will be within the reach of every purse. There are etchings ranging in price from \$3 to \$36. And the list includes names as well known as van Ostade, Canaletto, Goya, Tiepolo, Haden, Lalanne, Daubigny, Legros, lithographs by Daumier, Decamps, Dupre, Huet, and others.

At the Ehrich Galleries, 707 Fifth Avenue, there are to be seen portraits by the English artists of the XVIII Century: George Henry Harlow, Sir William Beechey, Allan Ramsay's portrait of George III, and hung with these are landscapes by Stry, Hondcoeter, a very small and par-

ticularly interesting Guardi, two large and imposing architectural pieces by Panini. In the entrance hall is a Madonna, Child and Saints by Perugino.

Mrs. Ehrich's Gallery, in the same building, has on view Marie Zimmermann's art metal work, Cantagli ware, Venetian glass, and Italian linens.

The Kennedy Galleries, 693 Fifth Avenue, show early American and old English sporting paintings. Many of the paintings are of historical interest aside from the entertainment they may arouse from the quaint portrayal of the times. There are hunting scenes by A. F. Tait and Wm. Ranney, the trial of Robert Fulton's steamboat *Clermont* by Robert Havell, the Younger, a marine by Huggins, and some stage coach pictures by Pollard.

At the Kraushaar Galleries, 680 Fifth Avenue, is an exhibition of contemporary American paintings and a group of canvases by Zuloaga. Included in the former is a painting of a hillside vibrant with color, by Halpert, an amusing beach scene by Jerome Meyers, gayer and lighter in key than his street scenes usually are; a figure composition by Kenneth Hayes Miller called "Passers By" and showing two young women three-quarters length, a street scene back of them. Aside from being an admirably conceived piece of composition and color it forms a comment on our contemporary life.

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Foreign and American paintings are on view at the John Levy Galleries, 559 Fifth Avenue.

The Macbeth Galleries, 15 East 57th Street, have arranged an effective exhibition of some 30 paintings. One of Arthur B. Davies' early paintings is on view: Hunter of Starlands. Stars and Birds and Beasts are most effectively placed in this highly decorative arrangement. Other figure pieces are by Hawthorne, Ballard Williams, Frieseke, John Alexander, and J. Alden Weir. There are as well, landscapes by Carlsen, Groll, Ranger, Blakelock, Ben Foster, J. Francis Murphy Childe Hassam, Sartain, Horatio Walker.

Quite large in scope and telling in arrangement is the summer exhibition at the Milch Galleries, 108 West 57th Street. The work of some of the foremost painters of the last generation and of today is assembled. There is a landscape of Murphy's Tints of a Vanished Past that won the Hallgarten prize in 1885. There are examples of the early and later work of Henry Golden Dearth, a gay little painting of a canal by Gari Melchers, a farm scene entitled Sunday Morning, rich in color and spotted with figures, by Leon Kroll. Besides the painting of Childe Hassam which was awarded the gold medal by the Art Club of Philadelphia, there are also landscapes by Wyant, Lawson and others.

At Scott and Fowles, 667 Fifth Avenue, XVIII Century English paintings are shown and a group of modern drawings as well. There is an illustration to the Morte d'Arthur by Aubrey Beardsley, a crouching woman's figure done in pencil by William Orpen, drawings by Rodin, John, Degas, Forain, and others.

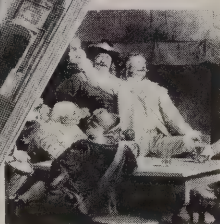
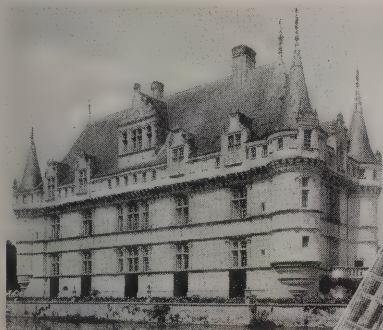
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THE AMERICAN MAGAZINE OF ART

AUGUST, 1924

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PUBLISHED MONTHLY BY

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1741 NEW YORK AVENUE

WASHINGTON, D. C.

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MARIANNINA

A POLYCHROME BUST BY
HERBERT ADAMS

THE AMERICAN MAGAZINE OF ART

VOLUME XV

AUGUST, 1924

NUMBER 8

THE DECORATIVE POSSIBILITIES OF WALL-PAPER

BY NANCY McCLELLAND

PATTERN and color on walls have been two terrifying bugaboos in America during these last few years of what may be called the "safe and sane" period of decoration, when houses have practically been put into uniform.

The good reliable household recipe of all interior decorators has been until recently: "Take a putty-colored wall. Add picture mouldings to form panels. Mix in figured draperies. Cover furniture well with contrasting shades, patterned or plain. Lay down a taupe-colored carpet. Season with accents of lampshades and cushions. Follow these rules *ad infinitum* and nothing can go wrong."

But, in playing safe, in avoiding the possible danger of walls that are decorations in themselves, a grave error has been committed. The places we live in have all been made to look alike. Except for slight differences in curtains and upholsteries, it is difficult to tell whether we are in our own house or in that of a neighbor.

The return to the decorated wall is an encouraging sign. Undoubtedly it involves more thought, more careful planning to make a successful scheme, because it presents problems that are not met with in the case of plain background. Undoubtedly also it involves other results, whose interest and variety and color are most appealing after our late dead-level surroundings.

I believe that the majority of people who are afraid of wall-paper have this complex because they own pictures, and they do not

know what to do with pictures if they already have a pattern on the walls.

Both the French and English have furnished us with examples of delightful ways to use wall-paper and pictures in combination. The lesson is not difficult to learn.

In France, ever since the days of Reveillon, who was the first to imagine that paper might take the place of painted decorations, they have known how to build paper into boiserie rooms in such a way that plain wood surfaces alternate with figured panels. Perhaps this is one of the most satisfactory plans for wall-paper. It is a method, unfortunately, that is little known and less understood in this country, where the prevailing idea is to cover the whole wall with an unbroken design. Yet what could be more lovely than the small pine room shown in one of the accompanying photographs, where panels of paper with a Chinese design, glazed in yellow, are set on the walls, between the stiles? The over-mantel, the over-doors, and the panel between the windows are of wood; so is the dado; the old paper is used with great discretion on the side walls only. The room is distinguished and fine.

There is no reason why mirrors should not be hung on the paper panels in this room, and there is no reason why pictures—if they are pictures of the right size and shape and subject—should not be hung against the wood panels, just as the photograph shows. Either the pictures or the paper, however, must be subordinated in the general scheme.



PHOTOGRAPH BY MATTIE EDWARDS HEWITT

A PANEL OF THE FAMOUS OLD SCENIC PAPER, ANTENOR'S TRAVELS, IN THE DINING-ROOM OF MRS. E. B. THAYER, OF NEW YORK

Another French treatment, which leaves the walls entirely plain, is the employment of the wall-paper border, that favorite child of the Directoire and the Empire. We have almost forgotten how often borders were used, and how delightfully, in our great-grandmothers' homes built early in the 1800's. A wide border was put at the edge of the ceiling; a narrow one ran along the chair rail. The field of the wall was usually in some harmonizing color—either yellow or green or blue or gray—and the wood-work was apt to be painted in darker tones. Between the upper and lower borders was place for the family portraits, and very well these dark paintings looked in the broad spaces that were defined by the gay and decorative bands of paper. The color combinations in these old borders were daring and brilliant. Startling purples-and-reds-and-yellows, bright pink-and-red, violet-orange-green-and-pink—they would shock some of our modern wall-paper manufactur-

ers into expressions of horror. Yet, when used in framing lines, around a large surface of plain color, they lose half of their daring and seem to be perfectly reasonable and modest. Without the element of strong color added to the element of bold design they would not have accomplished their purpose.

The English had still another idea for wall-paper. By using small decorative chintz patterns, or pin dots, they made the wall a possible background on which pictures could be hung without fear of disturbance to the eye.

Frankly, however, it is better to make a choice than a compromise. Let paper take the place of pictures in the rooms that are to be papered; keep the pictures for un-papered rooms. The greatest pleasure will come from separating the two decorations.

Properly used, paper to a large extent furnishes a room, gives it background, warmth of color and atmosphere before anything else is in place. In olden days,



A FINE OLD CHINESE DECORATION, PAINTED ON SILK AND APPLIED ON RICE PAPER; MOUNTED ON TALL SCREENS THAT MAY BE MOVED ABOUT IF DESIRED. IN THE HOME OF MRS. WILLIAM HOOPER, WEST MANCHESTER, MASS.

when houses were less luxuriously furnished than now, scenic papers were preeminently successful in obtaining these effects. The scenes, full of color and movement, attracted the eye and mitigated the bareness of the rooms. Today, unless these wonderful panoramas are hung in a hallway or in a dining-room, they are apt to lose some of their delight because they may be covered with or crowded between high pieces of furniture,

in a fashion that gives a restless appearance, even when the picture is all in tones of grays. Nothing, however, is more delightful for a place that contains only a few chairs and tables than one of these old picture-papers. The impression left on the minds of those who have lived with them is indelible. I have a friend who, when she was a naughty little girl, used to be shut up in a big room whose walls were covered with the figures of

gods and goddesses. All of them seemed to frown on her with disapproval, and I am sure that she has never forgotten the sense of the wrath to come. The lurking spirit of

and victory that could never be undone.

When these old scenic papers can be found, they contribute an important decoration to a room. When only a small part



PANELS OF WALL-PAPER USED AS DECORATIONS IN A MARBLEIZED HALLWAY. ENTRANCE HALL OF AGNES FOSTER WRIGHT, NEW YORK

adventure in the old New Englanders was surely stirred by the scenes of Captain Cook's picturesque experiences in the Southern Seas and undaunted by his untimely end. The Monuments de Paris, although giving a strange idea of what went on on the banks of the Seine, inspired many people with a desire to visit the capital of France. And the triumphal papers, like the French in Egypt, implanted an idea of strength

exists, there are ways of using the fragment in a panel, as a tapestry would be used. Here, for example, in the photograph of Mrs. Thayer's dining-room, several strips of the Voyages of Antenor have been put together to form an impressive picture finished with an old border and a drapery across the top. The greens of the foliage, the bright colors of the costumes, the white horse, the architectural background, make

a decorative panel that is rich and beautiful in its effect. Nothing else but tapestry could be set on this wall to give the same result.

and carries out the impersonation with a frankness and spontaneity that is irresistible.

Some charming old papers were made in panels, expressly to be set on the walls as



DINING-ROOM IN AN OLD DIRECTOIRE HOUSE IN VERSAILLES, WHERE WALL-PAPER BORDERS ARE EFFECTIVELY USED

In the same fashion a screen of old wall-paper will often add a note of indescribable gaiety to a room, which cannot be obtained by any other means. Paper has a certain naïveté. It has the humorous quality of always pretending to be something that it is not, like a small child dressed in its mother's clothes. Everyone who sees it knows that it is not tapestry or *toile de Jouy*, or brocade. Yet it looks like all the things it imitates,

pictures. The Cupidon, bearing an immense basket of flowers, shown in the hallway of Agnes Foster Wright, is one of these designs, produced about 1840. In color and in effect such panels are most decorative. Framed in mouldings, against marbled walls of pale green, they form a gay and pleasing composition.

Another wall-paper habit of our ancestors is proving a very useful thing for us today.



FRANCO-CHINESE PAPER COMBINED WITH PINE PANELLING IN THE RECEPTION ROOM OF MISS ELIZABETH MARBURY, OF NEW YORK

The fireboard picture, used to fill in the empty chimney place in summer time, is being transformed into a decoration for the over-mantel and the over-door. Much skill was lavished on the production of these pictures, some of them being copies of famous paintings of Van Loo and other masters. Wherever a block-printed picture can be used to give color and effectiveness, they take their place most satisfactorily,

especially in country houses and old Colonial dwellings, where nothing too sophisticated can be employed. Old band-box pictures may be used in the same manner.

A most original and interesting treatment of a fine old Chinese wall-paper is found in the house of Mrs. William Hooper in West Manchester, Massachusetts. Instead of applying the paper to the wall, Mrs. Hooper has set it into a number of tall screens in



OLD WALL-PAPER FIREBOARD WITH A WINTER SCENE IN ALSACE—A POSSIBLE OVERMANTEL DECORATION

single panels, which are the height of the room. These may be moved about as desired, to cover the whole wall surface or to leave open spaces. Since the paper is on both sides, the entire decoration may be changed in a moment, simply by reversing the screens. This is a delightful manner of preserving and flattering a treasured heirloom, which was sent from Canton in 1840 by Commodore Robert Bennett Forbes.

It is hardly exaggerated to say that the decorative possibilities of wall-paper have never yet been fully realized in America. A very limited number of people have discovered the secret of lacquering paper with colored varnish, and few of them know the delightful effects that may be obtained in this way. By using orange shellac, or by mixing green or blue or brown with white shellac, an ordinary wall-paper with a white background is given the rich tones of lacquer or converted into something that looks like an old painting. If the design is good, paper, treated in this fashion, proves to be a decoration that is worthy of the most sumptuous rooms.

Again, few people who sigh for "marble

halls" realize that good marbled papers can be had in rolls, at a very small cost. When they are put on the walls of dressing-rooms or bathrooms or halls, and given a coat of varnish, they have so much the effect of fine marble that the difference can only be detected by the fingers. Just recently I saw a little guest dressing-room in a country house done in this manner. To give a feeling of warmth in the marble room, and incidentally to make a complete harmony of color, the window was hung with curtains of glazed chintz made to imitate leopard-skin.

Wall-paper in plain colors will do anything that paint can do for a room. Since the best of these papers are painted by hand, they have a beautiful texture and depth of color. No question of three or four coats of paint when such paper is used. The paper-hanger accomplishes the result, strip by strip, and the room is complete as he progresses.

In its earlier form, wall-paper was made to imitate woven stuffs, like tapestries and brocades and damasks, and to take their place on the walls. Its next appearance

was in the guise of printed stuffs. After that it imitated painted decorations in panels. Then came scenic papers, or panoramic decorations. The whole history of this extraordinary invention is a record of Protean changes, always in the attempt to

give people the effect of costly decorations in return for minimum expenditure. Its usefulness and economy and its possibilities of beauty merit careful study by all who are interested in the decorative treatment of walls.



SELF PORTRAIT

ORLANDO ROULAND

ORLANDO ROULAND: HIS PAINTINGS

BY WILLIAM B. McCORMICK

A RETROSPECTIVE exhibition of the work of Orlando Rouland, held in New York at the Art Center Galleries last season, brought to mind an interesting period of this painter's career.

Among the earlier works in this exhibition was a portrait of Sir James J. Shannon, lent for this occasion by the National Gallery of Art at Washington.

Some years ago Mr. Rouland had to send



PORTRAIT OF SIR ALFRED EAST, R. A.

ORLANDO ROULAND

a portrait to its owner who had decided to live in London, and this suggested the idea of giving an exhibition of portraits and other paintings in the British capital. It would be a new experience, and he would certainly get new and unprejudiced opinions and criticisms of his work, being a stranger over there and entirely unknown. He made the plunge and went to London with a score or so of portraits and, as the sequel proved, it was well he made the venture; for by that period in his career he had already painted portraits of distinguished Americans whose fame had travelled across the Atlantic, and the exhibition room was crowded, for the fortnight originally planned for the show, by English royalty; the present Queen Mary and her entourage attended; art lovers, artists, and the generally curious who were desirous of seeing what the then President Roosevelt, Thomas A. Edison, John Bigelow, John Burroughs, and others of our great figures looked like, as the young and unknown American painter represented them. Public and press expressed such interest

with the result that the exhibition was continued for another two weeks and important commissions began to come Mr. Rouland's way. He painted, among others, the portraits of His Grace, the Duke of Argyle; the then Ambassador to Great Britain, the Hon. Whitelaw Reid; Sir Robert Morant, once known as the uncrowned King of Siam; Madame Melba and the famous preacher, Dr. R. J. Campbell. It is through this combination of circumstances one finds the explanation of the fact of his being represented, of all places in the world for an American artist, in Trinity College, Cambridge University, with the portraits of Dr. Henry Jackson, O. M., and later that of Prof. Henry Fairfield Osborn, President of the American Museum of Natural History.

But there were experiences before the unknown American artist of an even more gratifying nature. These were the friendships of Sir Alfred East, Sir Hubert Herkomer, and the American artist long domiciled in London, James J. Shannon, R.A., who later in life was knighted by the British

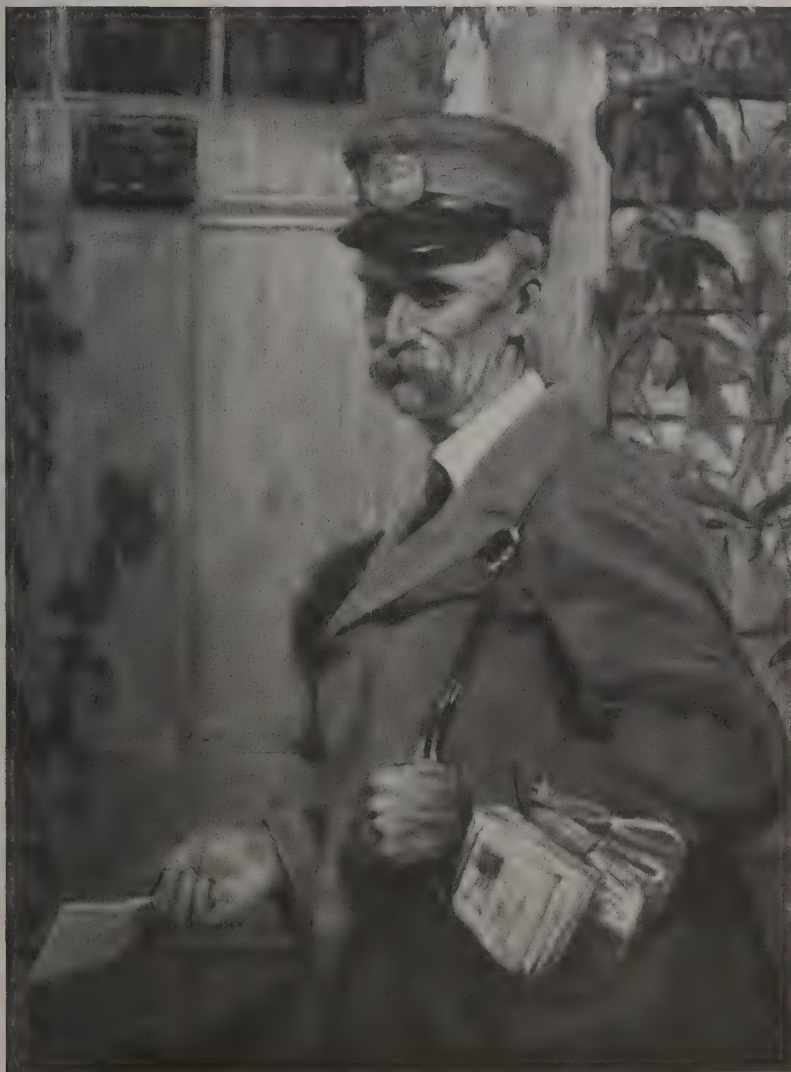


VIRGINIA DWIGHT

ORLANDO ROULAND

Government. It was by East's persuasion that Mr. Rouland decided to stay in London through the season, an experience he repeated for five successive years. Sir Alfred went so far in his evidences of friendship for the young American as to lend him his studio for the beginning of his career in London, and put his feet firmly on the road to success in the career of a portrait painter. The next year Sir Hubert Herkomer urged Mr. Rouland to accept the use of his London studio as being more suitable for a man

painting portraits, and when the American explained his predicament to East, Sir Alfred likewise advised accepting the offer. The Herkomer studio was a grand affair, a transformed ancient chapel with all sorts of wonderfully ingenious arrangements of lighting, a model stand that did everything but pose for the sitter. One of Mr. Rouland's most treasured souvenirs is a dinner card for an affair arranged by Sir Hubert Herkomer, R.A., at his place at Bushey, on the front of which is a beautiful lithograph



THE POET POSTMAN OF MARBLEHEAD

ORLANDO ROULAND

pecially designed and printed by Sir Hubert for this dinner, and on which Mr. Rouland has the autographs of the distinguished artists and fellow guests, among them R. Farquharson, R.A., Luke Fildes, R.A., Frank Dicksee, R.A., Seymour Lucas, R.A., and J. MacWhirter, R.A.

It was about this time that Mr. Rouland painted the portrait of Sir Alfred East, which is reproduced here, the veteran English artist being posed before one of his own landscapes which are almost as sacredly

British to Englishmen as a David Cox. And Rouland received from East one of his fine landscapes. A while later he painted Shannon's portrait at the invitation of the older artist and which came in after years to our own National Gallery in Washington. It was a characteristic action of the warm-hearted and immensely successful Shannon that he asked Mr. Rouland to paint the portrait in Shannon's studio, where everything the visiting painter needed for his work was supplied him. Through a coin-

cidence, three distinguished Englishmen whom our artist painted were knighted soon after the completion of their portraits by Mr. Rouland, and it became a studio and political joke at the time to remark, "Oh,

But Mr. Rouland is too much the American at heart to live long anywhere outside our borders. He had known Germany, France and Italy as a student; he had now added an even more extensive knowledge of



WHEN NIGHT COMES ON

ORLANDO ROULAND

if you want to win honors from the Government, you simply must have your portrait painted by Rouland." The astounding thing about all this to the young American was how his experiences contravened everything he had ever heard about British hospitality. In place of cool reserve and aloofness, he had met with nothing but warm-hearted advances and the most friendly intimacy from men of assured place in the British art world, advances and intimacies that never wavered from the beginning to the end of his months of life in London. It was a fairy story of good fortune come true.

England to his store of experience. He had a host of friends here and he knew his real field was here, therefore he ceased making annual visits to London some years ago. So profoundly a man of his own country, as Mr. Rouland is, could do nothing else; and the wisdom of this course has been demonstrated through the steady growth of the number and quality of his sitters in recent years, the deepening purity of his native style, the charging of it with that American character which marks us as apart from the nationals of all other countries. If it is, as Robert Louis Stevenson once wrote, a good thing to be unmistakably of

one's own country, then it was a great hour in Mr. Rouland's life when he determined to spend all his working days at home. For in the intervening years he has painted portraits of Americans of our own day which are destined to become historical pictorial treasures of the generations coming after us and him. And with these he has painted types that will have almost as important a place in the future as pictorial notes of our social history. For most of us dwell too little on the importance of this phase of painting. We look at some contemporary street scene or group of men and women indulging in some social rite of the hour and almost never put it in its true place as contribution to social history; and this in spite of all that we learn of French life at a certain period from Watteau and of British life from Hogarth and Rowlandson. Such figure studies as Mr. Rouland's "The Balloon Lady," or the superb representation of Wallace Weed, the poet-postman of Marblehead, have a place of their own as social historical notes quite as important as the human appeal of the moment or their qualities as sheer pieces of beautiful painting and of vivid realizations of character.

Two comparatively recent exhibitions given by our painter in New York represent a phase of his character in his capacity for friendship and cover fairly well the range of his artistic expression in so far as the limits of one display could be said to reveal all the phases of an artist so variously pre-occupied. The first of these at the Ehrich Galleries, was a memorial exhibition of portraits, studies and sketches of the late John Burroughs, whose friendship and frequent company Mr. Rouland knew for nearly twenty years, in his New York home, in his seashore camp on Peconic Bay, and at "Slabsides" on the Hudson. The sixteen studies and portraits of the naturalist and humanist, are a remarkable series of artist's documents crowned by the half-length seated figure with the left hand touching the noble head, a portrait of which Burroughs said: "That sums me up pretty well; that's how I feel most of the time." The Rouland Burroughs portrait that is in Yale University was lent to the artist for this memorial exhibition, and it shared with the one the original liked the best and with the many



PORTRAIT OF MRS. LOUIS V. LEDOUX
ORLANDO ROULAND

sketches, done when the subject was unconscious of the artist being at work, in being revelatory to the last degree of the sweet spirit that was John Burroughs. I have said this exhibition made plain our painter's capacity for friendship. After seeing it, one could readily understand the quick affection that sprung up among the little group of British artists for the young American painter. Like responded to like.

The second exhibition covered a wider range of work since, in addition to portraits, such as a very striking and admirable one of Lord Dunsany, and that incarna-



THE BALLOON LADY

ORLANDO ROULAND

tion of imaginative childhood, the seated figure of Virginia Dwight, there were city scenes, landscapes and views in old Marblehead where Mr. Rouland makes his summer home nowadays. I can think of no greater proof of the painter's delicacy of perception, his precise feeling for nuances in tonalities than was afforded by two urban scenes in that exhibition, one a view of the lofty buildings along the southern end of Central Park, New York, with their fairyland light effects seen above the dusky shadows of the park, and the other, the street-end of an old house in Marblehead on a star-lit night with the soft glow of the city lights flooding its weather-stained face. The one has all the artificial brilliancy and glamor that is New York by night, the other the wholesome friendliness of an old home such as most of us like to think of returning to

when tired of stone and asphalt and the clamor of the town. It was here also that he exhibited the standing figure of Mrs. Louis V. Ledoux in a wrap fashioned out of an old Persian fabric and attended by a wolfhound, whose portrait in itself any confessed animal painter might be proud to call his own. At the Winter Exhibition of the National Academy of Design, Mr. Rouland showed a portrait of this lady's little daughter Renee, which is a striking instance of how he progresses in the subtleties as well as in the realisms of portrait painting.

Large portrait groups never have met with much favor among American painters and they are almost never shown in public exhibitions and only seldom arrive as permanencies in our museums. It is for this reason that one of Mr. Rouland's works in this genre has never been seen

outside of his studio, except in London and the National Gallery in Washington; although I may wish it might be in the Metropolitan Museum since it pictures four men famous in literature, diplomacy and art as Americans. The painter calls the picture "The Century Group," and it represents, as in an editorial conference, the four men who did all that was done to make the old *Century Magazine* famous the world over. They include Richard Watson Gilder; Robert Underwood Johnson; Clarence C. Buell, and Alexander W. Drake, the last, the art editor of the magazine, and a man who made magazine illustration in this country the fine art it deserves to be. The

composition is at once as natural as such a group by an old Dutch painter, has all the realism of the day of the originals treated as contemporary version of Dutch realism, while the portraits of the four men themselves are, to those who had the pleasure of knowing them, extraordinarily vivid. Like all of Mr. Rouland's canvases, this one is a distinct contribution to the pictorial history of our country, its special note being that of permanently recording four distinguished figures in our literature and art set in surroundings as typical of their life and times as are their characters in themselves as revealed by the quiet, appealing magic of Mr. Rouland's brush.

HOW AN INTEREST IN ART IS BEING DEVELOPED IN NEW MEXICO¹

BY MRS. JUDSON G. OSBURN

Chairman of Art, New Mexico Federation of Women's Clubs

IT MAY appear somewhat of a paradox that, possessing, as it does, the Santa Fe-Taos art colony, one of the most famous in America, in connection with which mention is often made of the establishment of a genuine American School of Art, there should be in New Mexico any problem of art development. Besides which, we have in Santa Fe an Art Museum with a liberal policy of art extension when appropriations by the state legislature allow, which is also the home of the School of American Research, the only school on this continent, of the four—with a fifth projected—constituting the Archaeological Institute of America. Nevertheless, people are pretty much the same the world over; they are often oblivious to the fine things nearest home, until a particular impetus is given to their interest by some apparently unimportant force.

Briefly outlined, this attempt toward the cultivation of art appreciation among the laity, particularly among the children of the public schools, through the medium of travelling exhibitions of original prints and paintings, is being made by the Art Division of the Federated Women's Clubs of New Mexico, of which I am the chairman and I

have the able assistance of three sub-chairmen, one for each district, and the local art chairman of each club.

I make no claims for the originality of the plan. The General Federation of Women's Clubs offers for rent, certain collections, several of them composed of original prints, including photographs of famous paintings and sculpture, and lectures on many phases of art; similarly, the American Federation of Arts, though of its collections I am as yet ignorant. It is only the system organized for the carrying on of this work, the utilization of the splendid material close at hand—the productions of the Taos and Santa Fe artists—principally, and the very thorough use of these collections by the pupils of the schools, with a minimum of cost to the clubs, for which I assume any credit.

I should like to remind you that in geographical magnitude New Mexico ranks fourth, but, in population, forty-fourth of the states of the Union. We have, all told, less than a half million people scattered over an area twice as large as New England, and three times the size of Virginia. Moreover, its inhabitants consist, not only of two distinct races, the Caucasian and the

¹ An informal address given at the Fifteenth Annual Convention of the American Federation of Arts, Washington, D. C., May 16, 1924.

Indian, but, one of these, the Caucasian, of two nationalities, viz., the Spanish and English, widely divergent in characteristics. An educational level is difficult to establish; it ranges from that of many individuals of highest intellectual attainments, writers, artists, musicians, scientists and educators of both Anglo-Saxon and Spanish blood, through the various planes of college and common school education, to that of illiteracy, in the accepted sense of the term, confined for the most part to the two peoples, Spanish and Indian, to whom this condition is largely an inheritance of governmental regime, in the territorial days of less than fifteen years ago. These so-called illiterates are not ignorant in their own language. Indeed if we Americans are swift and wise enough to grasp it, these can contribute a rich fertility to that already highly hybridized product that we like to refer to as our national culture. It must be remembered that our Pueblo Indian had evolved for himself a high cultural eminence before the advent of Christianity. Our most important industries are ranching and agriculture, and these, especially the former, are not conducive to gregariousness. We have no large cities, only three or four which proudly boast 5,000 to 15,000 population. The state is crossed and re-crossed by great mountain ranges, 7,000 to 13,000 feet in elevation. We have three longitudinal lines of railroad (the state is nearly 400 miles square) and only one cross-line, hence the shortest distance between two points is often the longest way around the mountain. This is not a thesis on New Mexico, however, but merely a statement of facts, in order to bring before you something of the difficulty, at least the strenuousness, connected with this carrying of "the message to Garcia" in a state barely past the frontier stage.

I sometimes wonder if the experience and intimate knowledge of this land of my adoption, obtained on those long horseback rides with my husband (we covered over 9,000 miles before intrigued with the automobile) during the early years of our sojourn, have not helped in meeting the exigencies of this undertaking. I had come to know not only every type of people in the confines of the state, but I was fairly familiar with its unusual scenic beauty, historic ruins and remarkable archaeology. I had seen

the growth of the art colonies and personally knew many of the artists. I had watched the building of the New Museum and was in sympathy with its high hopes, ambitions and ideals. What I have always felt most keenly was that our youth must know about these things, too, and incorporate this inheritance into its education, developing not only the aesthetic side of its nature but, secondarily, patriotism for its state. Therefore, when the opportunity appeared through the Federation of Women's Clubs, I welcomed it.

This Federation in New Mexico consists of forty-eight clubs. Among these clubs, there have been established various circuits loosely coinciding with the three districts. The trail was first blazed last year in the third district, where I live, when, over a circuit embracing most of its twenty federated clubs, were sent a collection of color block-prints, two collections of etchings and two of paintings. A lecture course of two numbers was also included, through the courtesy of Dr. Hewett, Director of the School of American Research. These lectures, one on "Archaeology," and the other on the "Art Forms of Pueblo Pottery," were by Assistant Director Lansing Bloom and Mr. Wesley Bradfield, Associate in Archaeology of the museum staff.

This year the work has been extended so as to cover the entire state, and twelve collections have made a partial or complete tour of the clubs. These have consisted of nine exhibits of prints, two of paintings, and one of pastels. The prints were in the mediums of etching (black and white and colored), wood-cuts (black and white and colored) and lithography. The artists represented in these various print exhibitions were Nordfelt, Baumann, Pearson, Jaques, Helen Hyde, Bartlett, Phillips, Rice, Hartley, Gardiner, Logan, Sandzen, Seward, Courtney, Hurley, Colwell, Whistler, Brangwyn and Soper; the paintings were by W. E. Rollins, Gerald Cassidy, Sheldon Parsons and Bert Philipps, and the pastels the work of Fremont Ellis. A number of these are Santa Fe and Taos artists, as you will note.

Perhaps I should explain that not all of the women's clubs in New Mexico are federated. The interest in this direction, however, is rapidly growing, and automatically the scope of the work of the Art

Department will be widened. There will probably be a fourth district organized within the year. These exhibitions, also be it said, are not confined to the personnel of the club receiving them but are open to the entire public. They are well advertised and very often an especial occasion is arranged, with a good musical programme, and talks on the pictures, with even "eats" to entice the men. Non-federated clubs are urged to make use of the exhibits always, but they are handled only under the auspices of the Federation.

The collections are comparatively small, in order to keep down expense of carriage, to facilitate ease of handling on the part of the chairmen, who are without exception busy housewives (we have no servant question, because relatively few of us have servants), and that they may be hung in any private home—for some clubs do not possess even club-rooms, much less club houses having galleries. I have also found that this makes for more concentrated study. The collections comprise from twelve to twenty paintings, none very large, and from twenty to forty prints.

Each exhibition is accompanied by a paper, explaining somewhat the technique of the medium of the pictures under consideration, or some allied phase of art, and also an appreciation of the artist or artists contributing. These, I must confess, have been the product of my own none too facile pen. I struggled valiantly against doing it, but being unsuccessful in persuading, cajoling or coercing anyone qualified into doing it, I was forced to it in order to put the exhibitions across. Books on art and art magazines are few and far between, a partial remedy of which condition I hope ultimately to provide.

Almost without exception the school children of the towns and rural communities visited by these exhibitions have had full opportunity for study of them. Where schools have no art supervisors (these are only too glad to take charge of the exhibitions and use them intelligently in connection with their art instruction), the local club chairmen have taken up this rather difficult task, preparing themselves to make an interesting presentation of material and pictures to children of from eight to eighteen years. Last year, in the third district alone,

where, as I have said, the work was first promulgated, the collections were shown to over six thousand children, most of whom saw all four exhibitions. In one town of less than thirty-five hundred, one thousand children utilized, for a week in their school rooms, the Gustave Baumann color-prints, with illustrative woodblocks and the progressive sets. Later, the same thing was done with the etchings of Ralph M. Pearson and B. J. O. Nordfelt. In this same district this year, the collections were so managed that the schools had an exhibit for three weeks of every month.

In another small town, this past winter, I took the etchings of Mrs. Bertha E. Jaques, Secretary of the Chicago Society of Etchers, to the schools myself. It had been only a year since the first prints had visited them, yet in the third and fourth grades, when I asked if any one could tell me how etchings were made, I found that many could. We made a rapid, progressive story of it, having it caught up by first one and then another. Then followed a discussion of the prints themselves, and the keenness with which those youngsters grasped the elements of art appreciation, aside from their personal like or dislike of subject matter, together with their freedom of expression, was amazing. Their taste was already showing the truth of, "as the twig is bent." Here and there, even now, I find children protesting against the buying of photographic reproductions—the ubiquitous "Sir Galahad" and the "Horse Fair"—for their schoolrooms. They want good originals, vital and strong, not the merely pretty.

As for the women (and we are reaching the men too), they are responding in a wonderful way. The pendulum of club activities has swung rather far from the arts these last years due to the reaction against the old pseudocultural club with its long encyclopedic "papers." With the right of suffrage, women took up the nation's house-cleaning in all seriousness and became so absorbed in the various phases of applied education, citizenship, public welfare, legislation and even international relations that they lost sight of the fact that art was essential because of its influence on the sensibilities and the heart of man. To make these women feel that it *is* essential is vital to the solution of the problem. When once inspired they

will make just as thorough a job of art development in New Mexico as in New York.

As for sales, human nature is almost childlike in that it buys the things which it sees. We have no art shops, or displays of art—or virtually none outside of Santa Fe. It will take time to create a taste and desire for pictures and other art objects, and more time to stimulate this desire to the point of spending for these things in place of modern extravagance, for with ordinary people of average income outside of daily necessities all buying is simply a process of taking from Peter to pay Paul. Moreover how was it possible that I, who am not even an artist nor an art dealer, should be able to bring to them genuine works of art and, of all things, by parcels post! It smacked of humbuggery! Yet for two years, with the exception of the larger collections of paintings, all of the exhibits have travelled in just this way. Because of our long hauls express would have run into money, whereas the zone system of parcels post gaily laid them down from club to club often for as little as thirty-nine cents. Imagine four hundred dollars worth of prints zigzagging across the state, dropping in on a little club of twenty women, miles from a railroad, giving a genuine aesthetic thrill in their rather drab lives; next, rushing to the biggest club in the Federation, one of three hundred members; then whirling by auto across a mountain range under the very nose of Sierra Blanca, a rival of Pike's Peak, to a club of nine women who have never failed to take an exhibit—my banner club. The height of my ambition is to have a collection go to Mogollon. This section is so remote, so mountainous, and during so much of the year inaccessible, that the only feasible means of mail delivery is by aeroplane.

In the third district, where the work has been organized two years, as I have said, there have been purchased from these collections or directly through their influence five hundred dollars worth of prints and twelve hundred dollars worth of paintings—a small and modest beginning, I admit. I do admit it, however, because some years in the future we may want it to serve as a gauge of our progress in this direction. Other districts have not done so well but they are coming. As indication of awakening interest, we have one club whose declared ambition is to eventually own the finest collection

of prints in the southwest. It already owns five. This club is an associate member of the California Print Makers Society and has had a self-organized print exhibit gathered from various sources—loans of generous artists and art dealers. About fifteen hundred dollars worth of prints were got together from which there were sold one hundred and sixty dollars worth during the afternoon, besides which a fee was charged for admittance. Other clubs have purchased good small paintings and excellent prints for schools, libraries and club rooms. We have in New Mexico a lad so fired with zeal by these travelling exhibits that he is making a private collection of prints, which already includes a Brangwyn, a Soper, a Pearson, a Jaques and several others, earning the purchase price by picking dandelions at 20 cents an hour. And we hear that others of whom we do not know directly are emulating him.

It is the intention of the Art Division to establish an art reference library. We have achieved, as a nucleus, two volumes of Elie Faure's *History of Art*—this since January first, when we began setting aside for this purpose all commissions over the 10 per cent which goes to the club making the sale. As a State Federation, we are very proud to have recently become a chapter of the American Federation of Arts. Several individual clubs also have "carried on" for years, arranging for special exhibitions and accomplishing much in their study of art.

I should like to pay a special tribute to the generosity of the artists and art dealers who have lent their pictures without limit of time, well knowing that as yet the market is negligible. Their encouragement and sympathy have been most stimulating. Occasionally we catch one where he cannot help himself, and he yields us a lecture without a struggle. Only once have I received a rebuff, and that serves to keep my feet well to earth when enthusiasm tends to soar.

I had demurred rather emphatically to certain pictures sent me by a group of artists as not being up to the standard desired. It ended by my returning the whole exhibition. The secretary wrote: "My feelings are none but the kindest and I trust you may make progress, in time with your club, but it will be a *long* time."

Do not allow me to leave you with the im-

pression that there have not been competent and efficient art chairmen before me. It is on their preparation and foundation that I have built, with what success as may appear, the phase of the work in which I have specialized. The New Museum also has always stood solidly behind the development of this art program.

It is the ambition of the Department to eventually acquire collections of prints of its own for use particularly in the schools. It has received an initial gift of importance, that of a collection of Helen Hyde block color prints, through the courtesy of Mrs. Jaques, and the generosity of Miss Hyde's sister. Neither must you be left with the

idea that there are no homes in New Mexico possessing fine pictures purchased entirely on the initiative of their owners. There are many. We have even a few "Old Masters." The work, however, on which we are particularly intent, and the which we hold most near our hearts, is the cultivation of that general interest and appreciation leading eventually to the formation of associations throughout the state which will create and foster a universal love for real and enduring art, not only as expressed in pictures but in architecture, sculpture and other manifestations, commensurate with the aesthetic beauty inherent in that witching land of "Sun, Silence and Adobe."



AN OLD BRASS KETTLE

DOROTHY OCHTMAN

AWARDED THE THIRD HALLGARTEN PRIZE AT THE NINETY-NINTH ANNUAL EXHIBITION OF
THE NATIONAL ACADEMY OF DESIGN, 1924



AN ITALIAN LANDSCAPE

PHOTOGRAPH

ALEXANDER KEIGLEY

PHOTOGRAPHY AS A FINE ART

ONE of the newest arts to be given a place in company with those arts called fine is pictorial photography. There was no such thing as photography of any sort a hundred years ago. Our grandparents and our great-grandparents, desiring portraits of themselves to hand down to posterity, had to have them painted or drawn. In many an attic or old secretary today, in quaint leather cases, are daguerreotypes made before 1855, which witness to the first dawns of this new art. Then came photography, and as a result the whole process of illustration has been revolutionized, the whole attitude toward pictures changed. In the public mind the slogan, "You push the button, we do the rest," has found firm place, so that the majority of persons today have little conception of the use of the camera as a medium for artistic expression, and regard photographs more or less as the result of accident.

It was because photography was so regarded that for a good many years it was not given a place in the art museums,

the directors of these homes of art regarding it as a commercial product and industry. But for some years now recognition has been given to photography as an art. A Photographic Salon is held annually at the Carnegie Institute, Pittsburgh, and the Photo-Pictorialists throughout the country compose a large group of sincere artists who are doing much to raise the standard of art appreciation. The Pictorial Photographers of America includes the majority of these in its membership, and issues an annual year book in the form of a report, reproducing notable prints by its members. The British Pictorial Photographers also make up a noble company of artists. The four photographs by Alexander Keigley, one of their members, reproduced herewith, have been included in some of the most important photographic museum exhibitions, among them that held in the National Museum at Washington; and they serve as excellent examples of the artistic quality obtainable in a picture interpreted through the medium of the camera.



THE CHURCH STEPS

A PHOTOGRAPH BY
ALEXANDER KEIGLEY



PEACE

A PHOTOGRAPH BY
ALEXANDER KEIGLEY



THE HILLSIDE ROAD

A PHOTOGRAPH BY
ALEXANDER KEIGLEY

PARIS AND THE CREATION OF AN AMERICAN ART

BY ORVILLE H. PEETS

"I doubt very much whether a composition may not even be full of original things, and still be pure imitation as a whole. On the other hand, I have seen writings devoid of any new thought, and frequently destitute of any new expression—writings which I could not help considering as full of creative power."—EDGAR ALLAN POE.

THOUGH it has not increased recently in anything like the same proportion as the lay population of the American Colony, the number of American artists in Paris is large enough to give one an uneasy feeling that some sort of an apology should be made for them, to forestall that protest of many good Americans—"Why don't they stay in America and help develop an American art?"

Many excellent artists, influenced by this protest, have returned to establish themselves in various parts of America, even where conditions are not very favorable. Will their action produce the intended effect? To answer this usefully it is necessary to try to arrive at a much less hazy conception of what may be considered the essentially American quality in our art, and how it is to be furthered. Those who believe that the eventual standards cannot be other than universal will require, also, a decision as to whether this quality, if it really exists, is to be encouraged or discouraged.

There was an exhibition in Paris last year of the work of four men: Winslow Homer, John Sargent, Dodge Macknight and Paul Manship. The organizers of this exhibition seemed to present these men to the French public as the greatest exponents of American Art, and as proof that such a thing existed. The eminent critic and delightful writer, M. Royal Cortissoz, wrote the introduction to the catalogue. One is inclined to wonder if the exclusion of Whistler from this group was not due in some measure to Mr. Cortissoz's only moderate enthusiasm for his work. Many of Whistler's paintings and much of his teaching seem a little hollow at present; but he certainly remains a really great figure worthy of inclusion in even this small number. Mr. André Dezarrois reminds us,

in the *Revue de l'Art*, apropos of this exhibition: "Whistler was the first to give a world prestige to American art." If we add Whistler (even though it must be without Mr. Cortissoz's permission), and proceed to draw conclusions after the manner of the insurance statisticians, we might say that an American has hardly one chance in five of becoming a typically American artist of the first rank unless he has spent some time in Europe; and that he has two good chances in five if he never studies in his own country and seldom sets foot in it. Obviously these conclusions are without value; but why should we give more weight to the results of quite as lax an argumentation in an opposite direction, just because it falls in line with an instinctive nationalistic concept.

If a foreign critic has any comment to make on American art, literature, or diplomacy, he usually prefaces it by, "In a young country without traditions. . . ." and he says it, as a rule, in the tone one might use in saying, "Ah, fortunate *nouveau riche*!" It is not this air of condescension that irritates me as much as the careless assumption of his premise. Is it quite true that we are a young country? In being subjected for a relatively short period to the ageing effect of a large population, our land may be said to have youth and to have given, to the life it supports, many of the attributes of youth. Are not all the arts, by which our people (of European races for the most part) get their living from this newer land, quite as old as the same arts in Europe? We speak of rejuvenating agriculture; but the term is no more accurately used than it would be describing the vigor of the man as compared with the feebleness of the child. It may be objected that it is our age as a nation that is intended—as if the number of years we count since the forming of the Federal Government had the slightest direct relation to art! Has the fact that the age of our republic is one hundred and forty-nine years, while that of the French Republic is fifty-three, any appreciable effect on even

purely governmental matters? In a sense, we may say that all republics are of the same age (symbol: woman in neo-Greek costume of end of XVIII Century, wearing liberty cap) and are younger than all monarchies. Were we to become a monarchy tomorrow we would have a king on a throne, holding a sceptre, wearing a crown and an ermine robe—at least on occasion—and to have a really patriarchal form of government we would have to revert to tribal conditions.

Had there been in the migration to America the total severing of communications that marked many earlier migrations, some of the arts might have had time to be forgotten and built up afresh. This did not occur, however. The early settler had to leave much of the baggage of civilization behind in starting out for the new world, and often most of the little he could bring had to be left in the towns along the Atlantic coast; but when a new home was made, part of this baggage was forwarded or there was in the new community the memory, the plan, or the model from which to make similar things, and there was no more intense moment in the life of the artisan of the early settlements than when he looked upon the newly arrived creations of his fellow craftsmen in the "old country" or in the centers along the seacoast. The history of the lesser arts in America tells much that may be safely surmised for the art of painting.

It would be more pleasant to regard American art as something original and of the soil, like sweet-corn on the cob, something with which to rout European conventions, rather than to consider it traditionally imitative; but if it is true that our art has an element not found elsewhere, the American without prejudice must admit that it is not easy to put one's finger on this quality. It is not enough that we sometimes paint sky-scrapers and Indians: European artists come over and do them in much the same manner as we, or, rather, we do them variously, according to the European school of painting we have elected to follow. Thus we may paint a sky-scraper as Monet has painted a group of lily-pads.

We are an integral part of the European tradition and always have been, and the people who would alter this do not seem to realize what they are undertaking. Japan has an art which, though originally im-

ported, has become something distinctively her own. The preservation, not only of the work done in the past, but of its traditional methods is worthy of her best efforts. Her almost heroic struggles do not seem to be resulting in more than stagnation as far as present-day art is concerned; while, on the other hand, the success of Foujita in Paris may be the entering wedge of a revolution. Japan is attempting something which, though difficult, may yet be possible: we would have to undertake what would be fantastically impossible. Our stern Cromwells of the brush would have to burn the Metropolitan and other museums and declare a holy war on all our present art. Nor would this be more than a good beginning. One cannot bear to think, at present, of all that might be entailed in this reform. Of the results: the first would be, no doubt, to make this forbidden art all the more eagerly sought for, and there are good reasons for supposing that the substitutes would be execrable stuff.

Fortunately those who criticize the too European flavor of American art are not so unreasonable as to ask for miracles. They think that if, for example, the sky-scraper is unlike European buildings, the art that takes it for a subject, or that is used in embellishing it, should mark something of this difference. I am not sure that even this minimum request is as reasonable as it appears at first; except in respect to the art that actually enters into the construction of the sky-scraper. It seems to me that a healthier and more modern attitude is to suppose that there is no close relation. The very latest movement in aesthetics finds that the characteristic things of modern life have a beauty of their own which we should try to recognize instead of trying to draw over them the ill-fitting cloak of the older aesthetics. The automobile has a great variety of interesting shapes, curves, and repeat motives. "Why," say these most modern of all, "pound the sheet steel of the auto body into an egg-and-dart pattern, or, for that matter, mess it up with any attempt at decoration that does not result naturally from its nature and purpose? Are we not drawing out of the age of cast-iron lace on cook-stoves?" They smile, not too indulgently, at the painters who think they are being modern

by using the age-old trick of adding a few arms or legs to a figure to suggest motion and manifest, instead, a great interest in the cinema. Here at last is a modernism that a person of sense may accept!

It may be doubted if this new doctrine will have any effect on art, except to teach it to "mind its own business," so to speak. We have had sufficient proof that to paint an aeroplane in the sky of a present-day landscape has no influence on its essential modernity, or lack of it; nor are we justified in hoping that art may make some new and spectacular progress like that of mechanical science. The perimeter of art is that of the human-machine, which is no nearer flying for the invention of the aeroplane. Some recent movements have attempted in a manner not superficial, but almost too fundamental, to bridge the art with which we have been for centuries familiar and the mechanical and scientific developments of today. These movements seem all to fail through an error inherent in their very inception. Intended to grow in a direction too distinctly away from the older art, they soon reach a point where separation must occur. If they break off from the parent stem, they become, not art as we know it,

but something different, for which the element proper to existence is not yet created; or, fearing this separation, they draw back into the parent stem and leave hardly a trace of having been. It has been shown that golf may be played with bows and arrows and football with billiard cues; but, while new games may be created the changes are so radical that the old games continue unaffected. In spite of all our recent interesting excursions into new fields (a few of which must surely have some lasting influence), the "man from Mars" might write in his note-book: "Painting—an art which reached its highest level in the seventeenth century and is still extensively practised."

The story of the travels of the old masters and the resulting effect on their work would make an interesting volume: the American artist may have expanded considerably this hallowed tradition of art education, but, for the most part, he may still be said to be observing it in his protracted visits to Paris and Rome. That the American by spending his life abroad may justify the bringing up of an economic, or even a moral question, I shall not attempt to deny. It is not for such exaggerated cases that this defense is intended.

AMERICAN ART IN THE PARIS SALON

ON THE following pages are reproduced fifteen works by American artists, shown in the Spring Salon, 1924, Société Nationale des Beaux Arts, Paris, photographs of which and permission to reproduce were secured for us by Mr. Peets from the artists. It would certainly seem from this showing that American artists are giving a good account of themselves; and we hasten to add that it must not be supposed that these are the only works by American artists that were set forth in this notable display.

In this same connection mention may be made of an independent exhibition of American paintings collected, taken abroad, and set forth in Paris late last spring by Mrs. Albert Sterner. "This exhibition," writes Mr. Peets, "is a triumph for George Bellows, who dominates the group as completely as did Eugene Speicher dominate another much less important *exposition* of American art last year." "The conclusion," he adds,

"is unavoidable as soon as we enter the rooms in which this exhibition is displayed—rooms arranged by Mrs. Sterner with a perfect regard for harmony of purpose and tendency, as well as of color and proportions—that an American exhibition which did not include Mr. Bellows would be almost an impossibility." The impression of nationality, however, is apparently strengthened by the works of Rockwell Kent and Gifford Beal, both of whom are strikingly individual.

France has ever been most generous to us in the matter of art, admitting Americans freely to her schools, including their works in her great exhibitions, honoring when honor has been due, and even inviting to membership on an equal footing in her national art associations. According to the catalogue of the 1924 Salon, ten American artists are now Sociétaires and thirteen are Associates of the Société des Beaux Arts.



THE BLUE SHAWL

MRS. L. LEE ROBBINS



CREPUSCULE (FLORIDA)

GEORGE WALLER PARKER



PORTRAIT OF MADAME S.

WILLIAM J. SEWELL



AFTER THE BATH

JESSIE ARMS BOTKE



OUTREMERE ET BLANC

A PAINTING BY
HERBERT V. B. ACKER

SALON SOCIETE NATIONALE DES BEAUX ARTS, 1924



GRANDEUR DES ALPES (THE JUNGFRAU) EDGAR ALWIN PAYNE



LES THORNIERS

WILLIAM J. AYLWARD



A BRITTANY GRANDMOTHER

A WORK IN SCULPTURE BY
EUGENIE T. SHONNARD

SALON SOCIETE NATIONALE DES BEAUX ARTS, 1924



PONT DE SOSPEL

WILLIAM SLOCUM DAVENPORT



A BRITTANY FARM

ROBERT RYLAND KEARFOTT



PORTRAIT

BY
ADOLPHE BORIE

SALON SOCIETE NATIONALE DES BEAUX ARTS, 1924



LA DAME DECORATIVE

HOPE MERCEREAU BRYSON



NOTRE DAME DE PARIS

JULES PAGES



PALLAS ATHENA

ROY VAN AUKER SHELTON

WAR MEMORIAL



VIEUX LAVOIRS

ASTON KNIGHT

THE GREATEST SERVICE TO ART

“WHAT do you think would be the greatest service in the cause of art that could be rendered today by a great national organization well endowed, or a de Medici?” This was the question which the American Federation of Arts, the latter part of March, asked a number of distinguished leaders in the field of art, and later presented for discussion on the last afternoon of its Fifteenth Annual Convention in Washington.

The American Federation of Arts is not a richly endowed organization, as all know, nor is a de Medici asking for such advice, but it seemed well to set people thinking, and it is earnestly hoped that this thinking will not conclude immediately. It should go on and on, and we shall welcome suggestions and further discussion from our members and readers. Whenever possible these suggestions will be published in the magazine, but they should not exceed five hundred words in length.

The letter which was sent to the original group made the following suggestions in the form of a question: “Would the greatest service be

- (1) The founding of Art Museums as Mr. Carnegie founded Public Libraries;
- (2) Free lectures on an endowed foundation;
- (3) The establishment of more free Art Schools for professional training in the Industrial or Arts called Fine;
- (4) An Art Service for publicity purposes on the order of Science Service.

or what?”

The following replies were presented at the Convention.

Mr. Huger Elliott, Principal of the Pennsylvania Museum and School of Industrial Art, wrote:

Your inquiry as to what might be the greatest service to the cause of Art which a National Organization could undertake opens up alluring, endless vistas.

Concerning the points you mention:

Museums will arise when the people (or a sufficient number in any locality) really want them. An assisting Fund would encourage those who want them; but the urge should come from within—from the people.

An Endowment Fund for free lectures will be a

fine thing when the people (or some of them) demand illustrated talks on the Arts.

I would not, as yet, advocate the establishment of free Schools of Art. As every one knows, we value more highly that for which we pay; besides—the schools already established have free scholarships for promising students.

A Publicity Service is desirable and would be of value. But did “the People” want news of matters artistic the newspapers would most certainly give it them. Again, and yet again, there must be a popular desire for beauty, the urge must be from within.

So the question seems to be—how shall we create among our citizens a desire to have more beauty about them?

We must start in the public schools and in the first grades.

With diffidence I suggest a method (a two-fold procedure) which may help in arousing this beauty-hunger.

First, see that every school in the United States, from the Metropolitan High School to the smallest schoolhouse in the backwoods, has upon its walls at least one plaster-cast of a superb piece of sculpture, one fine color-print of a masterpiece of painting—one photograph of an example of civic improvement which has been made in a corresponding locality.

Second (and closely allied to the first), put into the hands of every teacher in the public schools of the United States a series of leaflets (perhaps two a year) dealing with (1) Civic Betterment; (2) Architecture; (3) Sculpture; (4) Painting; (5) The Industrial Arts, etc., etc. Each leaflet must be written by an authority (which, of course, means that he must have the gift of presenting his subject as a living thing) and accompanied by suggestions as to how it might be used in a classroom and how illustrative matter may be obtained.

In some such manner I believe that a beauty-hunger might be created. Once it is there, the other desirable activities will come of themselves.

Mr. Royal Bailey Farnum, Principal of the Massachusetts Normal Art School, and State Director of Art Education, sent the following reply:

I believe that no greater good for the cause of art could possibly be done than to bring about a clearer understanding of what it is and what it means to the people at large. We are constantly struggling to impress people, all people for that matter, with the fact that art in the Schools is *not* vocational, primarily; that art does not mean painting exclusively; that art may and can be inexpensive; that art is as essential in selling as in creating; that art is as valuable in buying as in selling; that art may be in the most humble home as well as in the church or gallery.

To accomplish this I might suggest the following:

1. A magazine for the people which would illustrate art within their reach and which would be written so that they could understand. In addition to the AMERICAN MAGAZINE OF ART.

2. A Service Bureau, with both correspondence and personal (agent) service, composed of people who understand that the ordinary folk have to beautify with what they have before they can pick and choose from outside sources.

3. Descriptive literature (pamphlets) on the good things we do make in the U. S. A. with reasons why. This would include things that are worn, that go into our homes, including lighting, hardware and the more obvious art productions; that are used in our communities, etc., etc.

4. The organization of an Art Council on Art Education covering art instruction in grammar grades, Junior and Senior High Schools, Colleges and Universities, Art Schools, and all other educational groups which may be promoting art. This Council to be called together once a year for a week's session to sit about round tables and discuss, debate, propose experiments, analyze results and in fact work to unify effort and to measure results in art training.

Mr. C. Howard Walker, member of the American Institute of Architects, writer and lecturer, wrote:

Each of the suggestions made is of value, but each still leaves art as a thing apart, at least to a considerable extent, from daily life, instead of being a natural part of it. Art begins (i.e., the visual arts) with representation of things seen, and progresses with the power of recording them, and with the making of things desired, first crudely, then with greater skill. Both of these are natural acts of very little children, and if they are guided by intelligence, and sympathetic notice encourage observation and discrimination early in life.

Upon these two things the practice of art is built, and it becomes perfectly natural hourly action—an "integral part of man life." Emotion and imagination are parts of personal equations, which get response from similar personalities and an individual, but the habit of drawing to express desire and idea, of comparison of shapes and colors, the adaptation of materials can and should become second nature at an early age.

I think, therefore, that in all schools and colleges, in all courses, the recognition of this fact should be apparent. The difficulty is to find teachers who in addition to their specific subjects know anything about the Arts, which have only been taught as isolated factors of life. The teachers must be taught, I believe, that the desire is prevalent.

All this talk leads to my conclusion that in order for people to attend museums, lectures or Art Schools, they must first have come into relation with the natural rewards of power of expression and feel the desire for more advanced knowledge in it, and this should come early in all teaching in all schools. For heaven's sake do not standardize it or make it "efficient." Methods will vary everywhere. What you need are teachers who have the intelligence to generalize, and they are rare.

Miss Cecilia Beaux, the distinguished portrait painter, made this suggestion:

No doubt Art Museums and schools are desirable, but there are thousands of towns and small cities that must and will grow to be big ones. It seems to me that scores of first class lecturers with slides to go all over the country on a small entrance fee to preach about town building, parks within the towns, and river fronts to arouse civic pride—the sense of order. Views of great European cities, parks, gardens, rivers, homes, should be shown and explained and the great happiness and comfort to be derived from all this by the people.

Mr. Ernest Peixotto, Director of the Department of Mural Painting of the Beaux Arts Institute of Design, said:

I believe that the founding of museums is an excellent thing, especially of museums devoted to the purchase of American art of today, that is paintings by the younger living painters, as the Luxembourg Museum has consistently done in Paris for years. The greater the number of these museums that could be established in different parts of our country, the better.

I believe, too, in the appointment of an art representative in our National Government, if for no other reason than to give prestige and importance to art in the eyes of the people.

Mr. Paul P. Cret, Professor of Architecture at the University of Pennsylvania, said:

Of the different agencies that you mention for the greatest service in the cause of art, I feel that the creation of museums is most effective. Nothing educates in art appreciation as well as close contact with masterpieces. Lectures, publicity and even educational work are always more or less defending a cause and extolling one form of art in preference to others. The museum places before the public its exhibits and lets them develop their own individuality under that stimulus.

Mr. Lorado Taft, the sculptor, sent the following:

Your question suggests a host of possibilities. Every one of the things which you propose would be vastly helpful. I feel, however, that we cannot do much for grown people; our work must be largely with the children. I would like to see small but good collections of casts put into schools *under skylights* where the beauty would be revealed; then have interesting things written about them to be read by the children. Autotypes of great paintings should be abundant and similarly explained. Most important of all is intelligent and enthusiastic leadership, in which our country is strangely lacking. We need teachers of a humanized art history and many more trained directors of museums. These should be in every city and a children's museum in every school. I see great possibilities in dramatization of art history with scenes and incidents in the lives of the great masters; the preparation and acting of such plays would be very stimulating.

But these are details; the prime essential is a cultivated and inspiring leadership.

Finally, from Mr. John Cotton Dana, Director of the Newark Museum Associa-

tion, and Librarian of the Newark Public Library, came this most original suggestion:

Engage a good advertiser, able to write well and, what is most important, skillful in managing people. Supply him with funds to cover upkeep of an office in New York City, with a competent assistant and several clerks, stenographers, etc., and ask him to proceed to increase interest in art in this country. Give him funds for such travel for himself and his assistant as he thinks advisable; also for printing and postage. He should not be an expert on any form of art. He should lecture only on those rare occasions when he could arouse the interest of a large number of important people in no other less exhausting and time-consuming manner.

The harvest of "art interest" is waiting to be gathered, but the harvester is lacking.

At the Convention Mr. Ralph Booth, President of the Detroit Art Institute, discussing this subject, said:

"I have listened to the reading of these several letters of recommendation with interest but it seems to me that they fall short in one particular. They are all excellent, but we have sort of a prize competition here before us. We want to know what is the very greatest contribution that can be made to art in America by an institution well endowed; therefore, we have the opportunity of the play of the imagination as to the size of the endowment.

"I was asked recently what I would do if I had fifty million dollars, and I said, being interested in the arts that I would build—especially, if I had \$100,000,000—the most beautiful Gothic cathedral in the world, because I believed that the great Gothic cathedral expressed the highest thing that any of us could achieve in art. But having the feeling that the desire is for something slightly different in this greatest contribution to art in America, and believing that it is desired that it shall be more broadly distributed than a Gothic cathedral, I am disposed to recommend that we adhere strictly to that which shall return us the 100 per cent.

"The only way I know of to retain 100 per cent of the greatest contribution to art in America is by buying works of great art, that shall convey the everlasting example, precept and information, the esthetic pleasure, if you please, in addition that no other form of this endowment could possibly exceed.

"We have still a great dearth of art in

America, in comparison with the old world. It is coming here constantly; therefore I say that the funds of this endowment can find no better avenue than gathering these greatest of opportunities and bringing them here for our pleasure, satisfaction and uplift.

"I have another point which relates to this, which I feel is of the utmost importance. Nearly every art institution in the United States has a board of trustees, or a board of directors, and every important purchase of art becomes a matter of discussion and compromise. I therefore recommend to this endowed institution that they carefully select in each place of importance, in their opinion, an individual in whom they have confidence, and that they place a certain sum of money in the hands of that individual in that particular city or town, to buy a work of art, so that there will be no compromise when it comes to the selection. Now, that seems very simple, and it certainly would operate, but the man is on trial—or the woman—and after this first essay into a purchase is made, then those deeply interested in the endowment should look over the matter and determine, with the assistance of the best experts obtainable, the result of the purchase made by these individuals. If it is determined that these people did not know so much about it after all, and are not to be relied upon, then we will cross them off the list. If we find by a college of experts that they know a good deal about it and have rendered an extraordinary accounting for the money, put at their disposal, more power to them and more money at their disposal.

"To sum up, from this selection of individuals can be developed a board of satisfactory experts, who with the acknowledged experts can work in cooperation and administer the expenditure of this great endowment. Therefore, having filtered this thing through, so that we have the benefit of a highly discriminating group, we purchase with this endowment nothing but works of high art.

"Now just a slight sidelight on this. I am surprised to find that so little of the thought of this convention relates to the acquisition of works of great art. We talk about selling pictures and talk about direct organizations and talk about this and that, but we seem to concentrate so little upon the acquisition of works of great artistic merit.

I do not believe that there is anything that we should concentrate so much upon as the development within our midst of a recognition of that which is really above the average and is entitled to extraordinary consideration, and the bringing to our country of those things which have been produced in previous centuries, which are of great importance, for our esthetic pleasure.

"Let us not put it too much on a commercial basis; let us consider that the highest consideration we can give to art is the collector consolidated, if you please. Surely, the greatest collectors of art in the world are individuals today, and I never heard of an individual who had a very great art collection talking about the commercial advantage of his collection or something of that sort, or how much it was going to help him in his business. He seems to be satisfied to spend his ten or twenty or thirty million dollars for the esthetic pleasure that it gives to himself and his friends. And so, I say that the greatest art collection in

the world would be what I call the 'art collection consolidated,' where we all put our funds together to get that which none of us can afford to get otherwise, for the benefit and the esthetic pleasure of each and everyone of us.

"I believe that if we concentrate a little more on saving the 100 per cent, by the acquisition of the greatest of the works of art that have been produced, it will be the greatest contribution to art in America."

As an immediate result accruing from the reading of these letters, the Convention passed a resolution adopting as a policy Mr. Huger Elliott's first suggestion, and agreed to institute an effort, through the cooperation of its chapters, to see that every school in the United States has upon its walls at least one plaster cast of a superb work in sculpture, one fine print of a masterpiece in painting, and one photograph as an example of civic improvement that has been made in a corresponding locality, making this its chief motive for the coming year.



MT. EQUINOX

ART INSTITUTE OF CHICAGO

ROCKWELL KENT

THE AMERICAN MAGAZINE OF ART

AN ILLUSTRATED MONTHLY MAGAZINE

Published by The American Federation of Arts
1741 New York Ave., Washington, D. C.

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LEILA MECHLIN, Editor

1741 New York Ave., Washington, D. C.

SUBSCRIPTION PRICE \$3.00 a Year

Postpaid to all places in the United States and its possessions. Canadian postage 25 cents and foreign postage 50 cents extra. It is sent to all members of the American Federation of Arts.

VOL. XV AUGUST, 1924 No. 8

THE FINE ARTS IN A LABORATORY

The little pamphlet which bears this title, lately published by the Division of Fine Arts of Harvard University, has a double value and significance. Primarily it explains the way in which the Fogg Art Museum is serving as a laboratory for students of art, by bringing them directly in touch with original works of art and giving them opportunity thus to gain their acquaintance with their subject at first hand. Secondarily, however, it lets it be known that Harvard University is awake to the fact that interest in art is increasing in America and that art has the power not only to enrich the lives of the individuals but the nation which cherishes it and encourages its development.

In this connection, President Lowell has made the following statement: "That our people take a constantly increasing interest in the Fine Arts, there are many signs; and this not only affects professional artists and men whose occupation is the charge of collections in museums, but touches also the public at large, as, indeed, it must if our country is to acquire in the refinements of civilization

the position that it has achieved in material things. Therefore, instruction in the Fine Arts is becoming constantly more important in our universities; and such instruction can be most effectively given as scientific instruction is given—by a study of specimens; in short, by the laboratory method."

The introductory paragraph to the pamphlet itself embodies a similar declaration. It says, "It is a fact, not a theory, that men are drawn to the beautiful. Their appreciation of it is limited by their association with it." And it continues, "the importance of the Fine Arts in the life of a nation is abundantly testified to by historic fact. But their importance in education, particularly university education, has never been sufficiently stressed."

In regard to the improvement in educational methods this pamphlet points out that "Instruction in the Fine Arts, formerly approached from the literary point of view, left students with a literary appreciation of the old masters rather than an appreciation of their works." This is still the only approach that many in this country have to art, but it is a condition which is fast being remedied through the medium of the Art Museum. Harvard is training in its Department of Fine Arts, with the help of the Fogg Museum, directors for the museums which not only now exist but which are rapidly coming into existence. But aside from this, the purpose of a University Fine Arts Department is largely to create an appreciative public, to open to the individual avenues of enjoyment which would otherwise not be his or hers. Finally, "A modern university," to again quote from this pamphlet, "is fundamentally a servant of the nation. It must sense the nation's educational needs at least a generation before the results of its services can be effected." It is because Harvard senses the development of interest in art and the need for cultivation along these lines that it has established its Division of Fine Arts, and, through the generosity of friends, been able to make its teaching effective through the use of the Fogg Art Museum as a laboratory.

Since the issuance of this pamphlet Mr. John D. Rockefeller, Jr., has made a gift of \$500,000 toward the \$2,000,000 fund being raised for the erection and endowment of the new Fogg Art Museum.



ONE OF THE TWO HALLS IN THE CENTRAL PALACE GIVEN OVER TO THE AMERICAN EXHIBIT
INTERNATIONAL EXPOSITION, VENICE, ITALY

NOTES

IN PRAISE OF the American exhibit in the
OUR AMERICAN International Exposition
EXHIBITION AT now being held in Venice
VENICE are the appreciative ac-
counts which are constantly
being received, through letters and articles,
concerning these works. The following is a
letter from Mr. Giovanni Bordiga, President
of the Exposition, to the President of the
American Federation of Arts:

"SIR:

"Not yet a month is passed since our 14th
International Exhibition of Art has been
inaugurated, and we can already say that
its success—splendid since the first day—is
now assured from every point of view.

"The most evident witness, the clearest
and most persuasive signs are the compli-
mentary judgments of the press, the extra-
ordinary crowd of visitors, the conspicuous
beginning of business.

"Now that this is established and our
part is accomplished we are compensated
for the long and hard work, but we feel the
sincere duty to declare our deep gratefulness
to all those that helped and favored us in
bringing the work happily to success.

"And as one of the greatest and most
interesting features of the present Exposit-
ion is surely the United States Exhibit, we
address grateful thanks to those who with
intelligence and love, directed and took care
of the arrangement, namely, the American
Federation of Arts, and for it, yourself, Sir,
who are the President.

"The seventy-five paintings by American
artists suitably displayed in the two large
halls of the Central Palace of the Exposition
represent, in their noble and self-possessed
form, the exquisite characteristics of the art
beyond the ocean, an art that it is earnestly
hoped the United States may assert again
at the next exposition, with a pavilion of
their own, in a still fuller and more complete
extent.

"With such a wish, please, dear sir, accept
the kind regards of the management of the
undertaking, and in particular my own."

(Signed) G. BORDIGA,

President of the Exposition.

Ugo Ojetti, leading Italian art critic,
writing of the Exposition in the *Corriere
della Sera* of May 14, made the following
comment on the American section:



SECOND HALL IN THE CENTRAL PALACE GIVEN OVER TO THE AMERICAN EXHIBIT

INTERNATIONAL EXPOSITION, VENICE, ITALY

"Even in the two rooms in the central building given over to paintings of the United States, the choice made, through the good offices of Illario Neri from the American Federation of Arts, could not have been more wise. Here also many canvases are loaned from the public collections of Washington, a very generous loan this time. American painters often express themselves, as is known, in French, especially in open air scenes and in scenes of great light; but it is enough to look at the breakfast in the sun painted by Walter Ufer, or the two girls in the Renoir manner given to us among waters and trees, by Leon Kroll, or the two women by the window, painted by R. S. Bredin, to understand that, having reached a complete mastery of this foreign technique, American painters by now know how to reveal freely their soul by it.

"As is natural, that fervid and overpowering civilization holds the human figure and the portrait in high honor. And the tradition of the English portraiters perhaps finds not even in its own country followers as nimble and as refreshing as Cecilia Beaux in this picture of a lady 'On the Terrace.' Worthy of remembrance, among the other English-style painters, are Hopkinson, Betts, MacLane, Lydia Emmet,

and the Italian Giovanni Troccoli, of whom, another year, we hope to see more. The Phillips Gallery of Washington loans the 'Traghetto' by John Sloan, painted in a low tone, with a woman that leans against the side of a ship and a sea all smoke and wind, unforgettable."

In an article by Mrs. Helen Gerard in the *Art News* of May 24, the following account shows the interest which the King of Italy displayed in our American paintings:

"Passing through the two large halls of the Central Palace containing the first representative American exhibit—a worthy show of seventy-five paintings by as many of our serious artists, rather of home than foreign culture, most loaned from our public galleries and all well-known pictures—the King evidently was pleased. He stopped twice before Charles Curran's 'After the Storm,' admired Ruth A. Anderson's 'Wedgwood and Flowers,' Victor Higgins' 'Taos Mountain,' and 'Tropical Rain' by Frederick J. Waugh. He also showed special interest in Wayman Adams' full-length portrait of Booth Tarkington, Cecilia Beaux's charming woman seated in a night scene 'On the Terrace,' Ernest L. Blumenschein's 'Superstitions,' John Sloan's 'Ferry,' and George W. Sotter's 'Autumn Night.'"

To which she added, "The exhibition management is also cordial in praise of our show and, selecting a larger number than it is customary to choose from any one national section, for the illustrated supplement to the catalogue, reproduced Walter Ufer's 'Luncheon at Lone Locust,' Burtis Baker's 'Interior with Figure,' Herbert W. Dunton's 'Cattle Buyer,' Gardner Symon's 'First Snow,' Lester Stevens' 'Rockport Quarries,' 'In the Studio' by R. Sloan Bredin, and Douglas Volk's portrait of John Cotton Dana, besides the Curran and Blumenschein pictures. On all sides it is admitted that our seventy-five Americans hold their own with dignity among almost a thousand artists of all nationalities showing over 2,500 works."

On the occasion of the laying of the cornerstone of the Detroit Institute of Arts, which took place the latter part of April, Mr. Ralph H. Booth, President of the Institute, made the following notable address:

"Our city has achieved first place in industry and an enviable place in wealth. We are here today to crown these accomplishments by laying the cornerstone of this building which shall testify that our true ambition is not mechanical production only. This but supplies the opportunity with which we shall gather around us the finer things to which we aspire, and give tangible evidence to the world that Detroit is a city of enlightenment and progress, where we claim the best that civilization offers in order that our own lives may be fuller, and richer, and contribute to the true betterment of future generations.

"It is the lasting quality of art that appeals to us today. Art survives everything else. If this building proves to be a great work of art it will be preserved by an intelligent race throughout the ages and will grow in appreciation and value with the years.

"Commerce, industry and governmental activities, such as those that supply protection and comfort, do not typify our real purpose. We are justly proud of our police and fire departments, our hospitals, rapid transit, of our paved streets, and pure water, but these minister only to the comforts and needs of civilization.

"Our spiritual and religious life is a higher

and finer thing, and it is for this life 'worth while' that we seek the higher plane.

"In the middle ages the arts were fostered by the church and prevailed within the cloistered walls of monasteries. In the Renaissance, art flourished because of the patronage of princes and kings, who in most cases suppressed the masses of the people.

"Today, we represent a free people building for themselves a great free Institute of Fine Arts to complete this beautiful Centre of Arts and Letters. Shall we desire better evidence that the day is already here when art will function by and for the great masses of the people?

"It is often said that art is a luxury, but this is a mistaken view. Art is also a utility. Education in art will rebound to the solid interests of a people. We go to Paris to buy beautiful things, and Parisians make beautiful things, because they breathe an atmosphere surcharged with artistic spirit. However, we will lose the utility if we center our thought exclusively upon it. We must hold to the ideal of beauty, keeping beauty to the front and the useful and the substantial will follow.

"Today we know art as a necessity. It is necessary as applied to production of things for sale. Art education for the consumer is of great importance, because in the education of taste it becomes a matter of economy. Too often there is a tendency to rate things by money value alone.

"In addition to the practical necessity for art, there is the spiritual necessity. Art is necessary to the most hard-working life, which must have the mental and spiritual stimulus found in color and form, in music and in books. To this must be added 'Art for Art's Sake.' The pure aesthetic pleasure is so desirable as to now be regarded a necessity. Man must enlarge his nature beyond the material or man will die. 'Man cannot live by bread alone.'

"Enjoyment and appreciation of the beautiful is a common heritage of the race—a gift in all of us to be cultivated.

"In behalf of the Arts Commission of Detroit, representing all the people, I lay this cornerstone of the Institute of Arts with the promise that this building shall stand for the democracy of art, and the aim will be to bring the best in art nearer and nearer to the life of every citizen."



OSAGE HUNTERS

LUNETTE, MISSOURI STATE CAPITOL

E. IRVING COUSE

The State of Missouri is demonstrating in its Capitol building at Jefferson City what can be accomplished in the artistic adornment of public buildings. With its sculptural groups and mural paintings, all pertaining to the early history of the state, an educational and artistic interest has been maintained.

This achievement is a credit to the commission in charge of the decorations which has wisely chosen to have illustrated by the foremost artists, the historical events of America in which the state of Missouri has had its part.

The latest murals installed are the work of E. Irving Couse, N. A., and represent scenes from the life of the Osage Indians and the early settlers. The Osages were the first natives to inhabit certain sections of Missouri. These Indians are conceded to be the highest type of the aborigines, tall, graceful and well proportioned. They shaved their heads, leaving only the scalp-lock to which were attached feathered headdresses. They were fine hunters and lived in well-built wigwams made of rushes. At present their descendants live in Oklahoma and, since the discovery of oil on their lands, have become the wealthiest Indians in America. The early settlers of Missouri were of French

descent and wore clothes made from the skins of animals and the celebrated coonskin caps.

These lunettes are 10 feet in length by 5½ feet high. Two of the series of three are reproduced on the opposite page through the kind permission of the artist.

NEW COURSE IN LANDSCAPE ARCHITECTURE

The University of Pennsylvania has established a Department of Landscape Architecture to be opened in September with an educational standard which will place it on a level with its course in Architecture. The new course is framed on the conception that Landscape Architecture is a fine art, and its organization is such that it will ultimately permit the development of instruction in City Planning. The department will be under the direction of Robert Wheelwright, a graduate of Harvard University and a member of the American Society of Landscape Architects, who has achieved marked success in his chosen field both in New York and Philadelphia, and was one of the founders and for many years an editor of *Landscape Architecture*, the official organ of the Society of Landscape Architects. The course is open to both men and women, and will require five years for



OSAGE VILLAGE

LUNETTE, MISSOURI STATE CAPITOL

E. IRVING COUSE

completion. A considerable amount of time will be devoted to liberal studies in addition to those professional. At its completion a degree of Bachelor of Landscape Architecture will be given.

ART CENTER NOTES

An exhibition of Professional Textile Designs was shown at the Art Center, 65 East 56th Street, New York, from June 16 to 28, under the auspices of the Silk Association and the National Association of Cotton Manufacturers.

This exhibition included about seventy or eighty designs representing the work of seven of the leading American textile design studios, and demonstrating to the public and those particularly interested in the textile industry the advance in technique and artistry which has been made by our native designers. An interesting group of antique fabrics, representing the textile art of many different countries, was borrowed from the collections of the Brooklyn Museum and included in this exhibit in order to show the relation of modern design to the fabric history of the past.

During the summer months the Art Center is holding an unusual exhibition of "Beauty and Economy in Housefurnishings." The object of this exhibit is to show in the most

practical way possible what may be achieved in the way of attractive interiors for a limited expenditure. To this end the cooperation of a number of well-known New York decorators has been secured, among them Miss Nancy McClelland, Miss Gheen, Mrs. Agnes Foster Wright, Miss Dean of Demarest and Company, and Miss Emma G. Hopkins of Bernner and Company. One of the features of the exhibition, which comprises eleven rooms and a porch, is a four-room apartment furnished for the sum of \$650.

The exhibition is open to the public daily from 10 a. m. to 5 p. m., except Saturdays and Sundays. On June 28 the delegates to the National Democratic Convention were entertained by the Art Center at a tea, which included the showing of this exhibition.

A National Industrial Art Exposition, under the direction of the leading American manufacturers and prominent industrial art institutions, will be held annually on the Million Dollar Pier at Atlantic City, according to an announcement lately made by the Art and Industry Foundation of Philadelphia, a national organization recently chartered. The entire exhibition space of the pier, comprising

100,000 square feet, has been engaged by this Foundation for the summer seasons of 1924, 1925 and 1926. The Exposition will be conducted each year from July 1 to September 15, and it is conservatively estimated that during each season five million visitors from all over the United States and other countries will see the exhibits. The plans for the Exposition have been designed by Mr. Paul P. Cret of Philadelphia, and Mr. Roy G. Pratt of Philadelphia and Baltimore.

The purpose of this exposition is to educate the public to a better appreciation of art and quality in American-made products, and to show how such products may be properly utilized as well as the most modern methods and equipments applied to satisfy a wide range of needs. It is to be primarily of an educational nature "to enlighten the American public as to the value of art and quality and to show how American homes can be constructed, decorated and furnished most artistically, modernly and economically." It is announced that the Exposition is not conducted for commercial profit, as the Foundation is not based on a mercenary motive, and that it will be operated by manufacturers for manufacturers and for public benefit.

Among the features of the exhibit will be a model residence, a \$15,000 house, built from the plans of the winning number in a national architects' contest conducted by the National Electric Light Association. A model apartment of five rooms and bath, and a hotel suite of two rooms and bath will also be shown. Other special features such as tapestry and silk looms in operation and other processes of manufacture will be shown on the premises. There will also be a high-class fashion show exhibited by living mannikins, both men and women.

At a luncheon conference held in New York recently under the auspices of the Art and Industry Foundation, Mr. Richard F. Bach, of the Metropolitan Museum of Art, and Prof. Charles R. Richards, Director of the American Association of Museums, heartily endorsed the objects which the Foundation is seeking to promote. Both speakers expressed satisfaction that an organization of prominent manufacturers and leading industrial art educators such as are represented among the founders, directors and membership of the Art and Industry

Foundation, is taking up the work of developing a national interest in promoting art and quality in American-made products along the lines of the work which has been so admirably conducted in France by the Fine Arts Commission of that country. Among the other speakers who addressed the Conference were Col. William O. Owen, former Curator of the Army Medical Museum of Washington, D. C., Lorentz Kleiser of the Edgewater Looms, and William Laurel Harris, editorial writer for *Good Furniture Magazine* and a distinguished mural painter. The President of the Foundation is Mr. Bernard Davis, President of the La France Textile Industries of Frankford, Pa., and Hamilton, Ontario.

The Frick Art Reference Library was opened on May 23. The following notice appeared in the *Art News* of May 24:

"The Frick Art Reference Library, which Miss Helen Clay Frick has been organizing during the past three and a half years, was opened yesterday afternoon with a private view and will be free to students by appointment on and after June 9. This library, which is by far the most complete of its kind in this country, is based on that of Sir Robert and Lady Witt in London, where more than a quarter of a million photographs of works of art and a record of each are on file.

"There are 36,000 photographs exclusive of paintings in the local library, and 12,000 reference books, of which 7,000 are catalogues of collections. The period from the XIIth century to the present day is the field which the library covers. Records of modern American works form an important part of the library, although it has been difficult to determine which artists to represent as the absence of a national collection similar to that in England has precluded Sir Robert Witt's plan of including only the works of artists so represented.

"The photographs are filed in large binders according to schools, with subject matter as a secondary subdivision. For instance, paintings by Gainsborough, who has five binders to his credit, are divided into portraits of men, of women, of children, etc. On the back of each picture is typed infor-

mation concerning it, such as the date, whether it has been engraved, in what books or magazines it has been reproduced, in what collections it has been, and a general description and history followed by a note as to whether copies of it are in existence.

"This file of photographs is made of further use by three card indexes. One is a general file, including artists, titles of pictures, and general subjects. A second file specializes in what might be termed 'accessories,' such as architectural details, interiors, anything about a picture which might form a general basis for grouping it with others. Then there is also the *Burlington Magazine's* card index of references to articles in that magazine. Many of these photographs were made by the library's own photographer. This applies particularly to the American paintings or to paintings in American collections. Miss Frick has made several trips through the country securing reproductions of paintings of which photographs were not available.

"The building in which the library is housed was built especially for the purpose and has just been completed, the architects being Carrere and Hastings. It is a two-story building forming a north wing of the Frick mansion and, like it, is a free treatment of the XVIIIth century English style with an Italian influence. The floor which one enters from the street, is the reading room. Both the card files and the files of photographs are here. A lower floor, where about a dozen librarians are at work, is also given to the reference library.

"On the occasion of the formal opening yesterday addresses were given by Dan Fellowes Platt and Prof. Paul J. Sachs of the Fogg Art Museum."

Both the artists and the art associations are thoroughly enjoying the Art Center in Balboa Park which has recently been completed. The quaint and attractive building which the State of New Mexico built to express its life and architecture at the time of the Panama-California Exposition in San Diego, by the generous gift of several prominent citizens of San Diego, has been made permanent. Its patio has been planted with flowers, and a lecture hall and reception rooms have been

furnished with antique furnishings and equipped for serving tea or dinners. A number of studios are rented and a hospitable one kept for visiting artists.

The Friends of Art are having Sunday afternoon teas once a month during the summer at the Art Center. A unique exhibition forms the topic of discussion over the teacups; the first one centered its interest about a thumb box show, while the second one featured a collection of samplers, old quilts and other quaint stitchery owned by Miss Emma B. Hodge, honorary curator of the Chicago Art Institute. Miss Hodge spoke informally about her treasures. At one of these charming teas a prominent banker was heard to say, "I am a friend of art, and a patron of art, I come to these gatherings to give the artists a chance to educate me concerning their work."

Construction has started on the Bridges Memorial Art Museum which is being built on the north end of the Plaza de Panama in Balboa Park. This building is to be presented to the city by Mr. and Mrs. A. S. Bridges. Templeton Johnson is the architect for the museum and he has drawn his plan in the plateresque style of early Spanish colonial architecture which places it in harmony with the other park buildings.

The Little Gallery will have a new home for its first birthday. Miss Beatrice de Lack Krombach, owner and manager of this flourishing institution, has purchased property on Fourth Street where she has started construction of a fine fireproof gallery which will be Spanish in architecture. She plans to open this gallery in September.

Maurice Braun, who is spending the summer at his Point Loma studio, has recently sold a painting called "The After-Glow" to the Women's Club of San Bernardino, California. This painting was unanimously chosen by the members of the club from an exhibition of representative California painters. The Riverside Women's Club has also added a Braun painting to their collection, "Eucalyptus," purchased through the Kanst Gallery in Los Angeles.

The Art Guild has arranged for a series of lectures on Art Appreciation which are being given at the Art Center. These lectures are prepared and sent out by the American Federation of Arts and are illustrated by lantern slides. Several of the series have

SAN DIEGO
ART NOTES

already been given, one of which was written by Bryson Burroughs. Mr. E. E. White delivered one and Miss Louise Darby the other. Tea was served and general discussion followed the lectures.

Cuthbert Homan has resigned his position as curator of art at the San Diego Museum.

H. B. B.

BENJAMIN C. BROWN HONORED Benjamin C. Brown of Pasadena, California, has been awarded the \$1,000 purchase prize offered by the Los Angeles District Federation of Women's Clubs for his painting, "The Witchery of Winter—Yosemite."

This picture, which was reproduced in the June number of THE AMERICAN MAGAZINE OF ART, was awarded the William Preston Harrison prize in the Painters and Sculptors Exhibition at the Los Angeles Museum during April. It was then selected as one of eighteen for the Third Travelling Exhibition of Selected Works by Western Painters which is composed of work by artists from San Francisco, Los Angeles, San Diego, Seattle, Denver, Kansas City and Santa Fe. This exhibition is sent out by the Museum Directors of the various cities and started in Los Angeles in May. Mr. Brown's painting was then selected with four others by a jury to be voted upon by the various Women's Clubs which had contributed to the prize of a thousand dollars, and was chosen for the award. The picture was removed to the Biltmore Hotel, headquarters for the Biennial Meeting of the Federated Women's Clubs of America, and hung there. It will be sent on a tour of the clubs, each of which will keep it two weeks, and the final disposition will probably be to the Los Angeles Museum. In notifying Mr. Brown of the second award to his painting, Mr. W. A. Bryan, Director of the Los Angeles Museum, wrote: "I wish most sincerely to congratulate you personally on this further evidence of appreciation of your work, and to congratulate the community that this picture becomes the property of Los Angeles."

Eula Lee Anderson gives the following interesting little account in "Museum News," published by the Toledo Museum of Art, of the place the

Museum has in the lives of the children of Toledo:

"When the fifth grade English language class at Anna Pickett School began the study of the master French painter, Millet, Henry Sterne, a member of the class, seemed to evidence an unusual acquaintance with this artist. In describing a painting by Millet, he told of the balance of color and of form, and of the beautiful circles, ovals and other lines that form the composition of the picture.

"The teacher became interested and upon inquiry, Henry told her that he had learned about this painter and many others at the Museum of Art. Henry then told the children about the beautiful objects in the Museum, and that ever since he was five years old he had been coming to the story hour held there each Saturday and Sunday, and had heard about the Egyptians, the Greeks, the master painters of Italy and the great landscapists of Europe and America.

"The children became so enthusiastic that they organized an Art Museum Club, electing Henry President; Ellery Wood, Vice-President; and Dorothy Halsted, Secretary.

"Each Friday of the school year the club meets at 2.15 and the children discuss a painter and his pictures and tell of the painters about whom they have heard at the Art Museum, for they, too, now accompany Henry, first meeting their leader at a certain corner and then speeding away on roller skates to the Museum story hour.

"At their school a special Art Museum drawer is reserved for current events pertaining to the Museum, its collections and to general art objects, and mounted on a chart in one corner of the room are shadow pictures and drawings made by the children from some of the paintings they have studied.

"Many instances of a similar nature could be cited wherein the Museum children have brought the influence of art to their play-mates."

AT THE CHICAGO ART INSTITUTE An attractive room, to be known as the Friesian or Dutch Room, has lately been opened in the Hutchinson Wing of the Art Institute. This room is filled with all sorts of curious contrivances adapted to the needs of the people of the XVIIth century.



HAULING COD NETS

GEORGE PEARSE ENNIS

ISIDOR PRIZE—SALMAGUNDI CLUB, 1924, ANNUAL WATER COLOR EXHIBITION

The tile walls and the large tiles in the floor, together with nearly all of the accessories, came from the ancestral home in Friesland, Holland, of William G. Hibbard, late Chicago merchant. The room is an exact replica of one of those in the home in Holland. Among the objects of particular interest are the quaint fireplace with its tiles showing scenes from the Old and New Testament; the well-designed copper kettles suspended from their cranes; the polished brass warming pans; the brass treasure chest, a small box covered with sheet metal and studded with nails; typical Dutch beds built into the panelled walls on two sides of the room; interesting desks covered with landscapes and marines; a curious triangular cheese cupboard fitted into a corner; a yoke and two buckets used for carrying burdens on the shoulders; a painted fire screen made of wood; a spinning wheel, tiled window seats; and beautifully designed leaded glass windows. The room and the furnishings were

given as a memorial to Mr. and Mrs. Hibbard by their children and grandchildren.

Other period rooms in the Hutchinson Wing which are now ready for opening are the Regence Room, donated by Mr. and Mrs. Henry Dangler, which occupies a period in time between Louis XIV and Louis XV; the Georgian Room, which is the gift of Mrs. John Borden, and was formerly in a residence in Artillery Lane, London; and the Deal Room, dating back to 1730 and so called because of its pine wood paneling.

Leopold Seyffert, of the Department of Portraiture of the School of the Art Institute, has been granted a year's leave of absence and will spend most of his time painting in and about Vienna, Austria. Professor Wimmer of the Costume Design Department, will also spend some time in Vienna.

The Class in Design at the Art Institute, under the direction of Mr. Alfonso Iannelli, recently submitted a group of rug and

runner designs to the National Fiber Textile Company through its advertising agency, Henri, Hurst and McDonald. Five of these have been purchased and will be made up in the near future.

It is interesting to know that the Board of Education of the Chicago Public Schools, in issuing one of its new publications, is using color reproductions of some of the paintings in the Art Institute collections.

THE ILLINOIS
BETTER COM-
MUNITY
MOVEMENT

Each year for the past three years the Art Extension Committee of the Better Community Movement of the University of Illinois has conducted an auto-

mobile tour of approximately a week through the State of Illinois, for the purpose of visiting and becoming acquainted with those places throughout the State which are of particular interest, not only from an artistic standpoint but from the standpoint of general education. The most recent of these trips, which was completed on June 29 after a period of a week's duration, covered the northern part of Illinois and included visits to Peoria, Princeton, Rock Island, Apple River Canyon, Freeport, Rockford, Aurora, Elgin, and Joliet. At each of these stopping places lunches, dinners and evening meetings were held at which notable speakers discussed the various phases of the work which the Art Extension Committee is conducting.

The purpose of this Committee, of which Mr. Lorado Taft is Chairman, is "to assist in making art a more potent elevating force in the lives of the people of the State of Illinois." It seeks "to help the people to discover beauty in Nature and to enjoy it, to recognize beauty in Art and to appreciate it, and to stimulate the production of beautiful things." The avowed purpose of these tours, as set forth by Mr. R. E. Hieronymus, Community Adviser, is that the representatives of the various statewide agencies in cooperation with the Art Extension Committee may see and enjoy and be profited by parks and playgrounds, gardens and country clubs; libraries, school buildings and grounds; examples of landscaping, both public and private; distinctive buildings and beauty spots; collections of paintings, sculpture and other forms of

art; also that they may hear good music, and take part in worth-while discussions that have a direct bearing on making both better and more beautiful the communities in which they live.

JAPANESE
PRINTS AND
CZECHO-SLOVAK
ETCHINGS AT
THE UNIVERSITY
OF KANSAS

The University of Kansas, Lawrence, Kansas, is especially fortunate in the commodious quarters in the new administration building devoted to the departments of painting and design. Convenient exhibit rooms are connected with the studios and all are properly top-lighted.

Miss Rosemary Ketcham, head of the department of design, has had during the past school year a continuous offering of Japanese prints obtained from a private collector in New York City. About two hundred prints have been sent in each of three shipments, and the whole number retained, giving a rare opportunity to the general public as well as interested students, and as one selection has followed another the result has been an accumulative understanding and appreciation. The leading masters in this type of art were amply represented, many of the prints were very old and valuable, and special prices were made by the owner in his comprehension of student life and college towns.

Miss Ketcham spent last summer studying in Czecho-Slovakia, and, in addition to many rare textiles and embroideries purchased for use in her department, she has been able to bring to the university representative exhibits of the work of the three notable etchers, J. Stretti-Zamponi, T. F. Simon, and J. C. Vondrous, all so well-beloved in their wonderful old city of Prague.

Mr. Stretti-Zamponi, perhaps the most Czech of the three, has sent two shipments. His subjects are chosen entirely from his own country, and his use of aqua-tint is very exquisite and attractive, especially in village scenes and city roofs and snow. He is imbued with medieval mystery and power, and he works with a self-contained strength especially illustrated in his St. Nicholas Church and the Castle and Cathedral from the Quay Mazaryk.

The rhythm and poetry of Simon is expressed more for its own sake. He excels

in Parisian scenes and delights in brilliancy of color, which, however, does not overleap the color-etching bounds. His Interior of St. Chapelle and the Rue St. Jaques, Paris, and the Charles Bridge at Prague probably show him at his best.

The twenty-three pictures sent by Vondrous are done in pure-line etching, straight, uncompromising, thoroughly satisfying black and white. The Cathedral of Prague through the Arch of the Belvedere, "The Tyn," John Huss' old church, and the Golden Street, also in Prague, reveal a technique very different from Zamponi's, but his choice of subjects and the severity of his limitations give much the same impression of solidity and power. Vondrous is more for the connoisseur, Stretti-Zamponi more for the ordinary art-lover. Vondrous commands the higher prices, but all three have made artists' rates to Miss Ketcham, and gratifying sales have been made. Vondrous has exhibited in Kansas City but this is the first time the other two have shown their work west of Chicago. F. L. S.

The Cleveland Museum of THE CLEVELAND Art has just distributed in MUSEUM OF ART pamphlet form its report for the year 1923, a pamphlet of 126 pages setting forth a vast amount of work of a far reaching and, beneficent nature, and showing numerous illustrations of valuable acquisitions made during the year. The attendance at this museum, which, it should be remembered, is only eight years old, during the year 1923 was over three hundred thousand. Over nineteen hundred items were added by gift and purchase, and twenty-two special exhibitions were held. In the Department of Musical Arts record is made of an important experiment in musical appreciation with the public school children tried last winter and financed by the Music Fund of Boston. The educational work, under the direction of Rossiter Howard, was largely conducted through the public schools and the School teachers. Thousands of drawings made in the Children's Museum without instruction have been classified according to the age of the child and are becoming available as data for the study of the tendencies of the children's art instincts and susceptibilities, variable according to age, sex and race.

Cleveland People buy Cleveland Art.

FOR CLEVELAND That is one answer to the secret of why the annual exhibition of paintings and handicraft by Cleveland artists now being held at the Museum of Art in this city strikes such a high level of excellence.

Seeing the exhibition of the Cleveland artists not long after viewing the great international exhibition at Pittsburgh, one might naturally expect to experience a sense of shock, or at least of tremendous let-down and a certain aspect of amateurishness.

But such is not the case. The Cleveland painters are seemingly all astir with enthusiasm and spirit. Every canvas in the show betrayed something beside good workmanship. It had about it a kind of enthusiasm; at least that was the feeling that accompanied the whole exhibition.

"How do you do it?" was the question asked of William Milliken, the curator of painters.

"We do it by making Cleveland artists feel that it's worth while to paint in Cleveland," Mr. Milliken replied. "No man stays where there is no market for his wares. Our dry-goods houses would hardly keep open if no one in Cleveland bought dry-goods. They would follow the market. It's just the same with the painter. If no one is interested in his wares in this city, he is going to go where he will find a market.

"So, a few years ago," explained Mr. Milliken, "we took stock of our annual exhibition and found that as a result of it, less than \$2,000 worth of paintings and handicraft was sold. That seemed like a very poor showing for a city of this size and a group of artists such as we have here. The result was that we at the Museum got back of the artists and tried to encourage Cleveland people to buy Cleveland art. Yet we did this without turning the Museum into a salesroom. We never stressed the sale of a picture in the Museum or suggested it.

"But groups of interested people got together and talked pictures. One man came forward and agreed to spend \$500 for paintings by Cleveland artists to put in the city schools. This, he believed, would not only encourage the artists but would encourage the pupils to paint if they saw that

their fellow-citizens were being recognized. That man, J. H. Wade, was so pleased with his experiment that he has raised the amount that he pledges each year to \$1,000.

"Then, too, clubs and organizations are spending money for Cleveland pictures. The Women's City Club of Cleveland is buying pictures, not to give to the Museum, but for their own clubrooms. So, too, is the Sorosis Club, one of the oldest women's organizations in the city. The same thing is true of the various men's organizations.

"The result is that from a scant \$2,000 the first year—which, by the way, dropped to \$1,200 owing to local conditions—we have already sold over 14 per cent of the entire show this year. Last year's sales amounted to more than \$10,600, and there is every reason to believe that this year's sales will be well ahead of that figure."

The result, Mr. Milliken pointed out, is fresh, enthusiastic work on the part of the artists. They keep right on improving from year to year because they know that some one believes in them.

The judges of this year's exhibition were Ellsworth Woodward, Eugene Speicher and Mahonri Young.

So delighted were the judges with the water-colors that they issued a special bulletin about them, and Eugene Speicher, the well-known portrait painter, who was one of the judges, bought the prize-winning water-color on the spot. It was a fantasy called the "Witches' Garden," by Clifton G. Newell.

Doubtless one reason that Cleveland people buy Cleveland paintings is the fact that it is good painting to buy. But that, on the other hand, is but half of the eternal circle. It is good painting because Cleveland encourages it.

FLORENCE DAVIES.

ITEMS

The Detroit Institute of Arts announces the appointment of Dr. W. R. Valentiner as Art Director. He will take up his duties about October 1. He will give his entire time to the Detroit Institute of Arts and will make his residence in Detroit.

Dr. Valentiner will bring a wide experience and fine scholarship to the art side of the Museum, while, as Secretary, Mr. Clyde H.

Burroughs will remain actively in charge of the administrative duties.

As expert and adviser during the past three years, Dr. Valentiner's services have been a great satisfaction to the Arts Commission. He is one of the best known experts in museum work today, having a thorough knowledge of nearly all the public and private collections in the capitals of Europe and seven years' experience as Curator of Decorative Arts at the Metropolitan Museum of Art in New York City.

At a recent sale in Paris of the famous de Ridder collection, a number of notable paintings were sold to American collectors and dealers. Among these special mention may be made of the "Portrait of a Young Woman," by Franz Hals, which was purchased by the Duveen Brothers for approximately \$105,000 and is to be brought to this country, and a painting by Hobbema entitled "Farm in Sunlight," which went to the Knoedler Galleries of New York for about \$66,000. In addition to these two paintings a "Portrait of a Young Lady," by Domenico Ghirlandaio, was purchased for Col. Michael Friedsam of New York for \$150,000. The proceeds from this sale, which comprised eighty-seven paintings by Rembrandt, Van Dyck, Rubens, Teniers, Potter, and many other famous Dutch and Flemish masters, are to go to the reparations account, the collection having been sequestered during the war as enemy property.

The American Academy in Rome announces the following award of Fellowships: In Architecture—William Douglas, of New London, Conn., graduate of Yale University with degrees of B. A. and B. F. A.; in Painting—A. Clemens Finley of Harding, West Virginia, a graduate of National Academy of Design Schools; in Sculpture—Harry P. Camden, of Parkersburg, West Virginia, a graduate of the Yale School of the Fine Arts; in Classical Studies—Marion E. Blake, Ph. D., from Cornell University, Florence. H. Robinson, A. M., from Columbia University, and Inez G. Scott, Ph. D., from the University of Wisconsin.

Mr. W. Frank Purdy has severed his connection with the Grand Central Galleries in New York, where he has held the position of Director of Sculpture, and will be identified

with the Ferargil Galleries at 37 East 57th Street, New York, joining with Messrs. Price and Russell in the elaboration of monumental memorials and other activities in American sculpture.

During the summer months there will be in the Cleveland Museum of Art monthly Wednesday evening recitals on the McMyler memorial organ, replacing the semi-monthly recitals which have been given during the winter. Each of these will be by a different organist, the first and the last by Douglas Moore, the Museum organist, the second by Dr. George W. Andrews, organist of Oberlin College, and the third by Edwin Arthur Kraft, organist Trinity Cathedral, Cleveland.

At the Metropolitan Museum of Art during the latter part of May a collection of drawings and designs by pupils of five of the Art Schools of New York—examples of work done by the students in the Museum during the past year, were exhibited. The schools contributing were The New York School of Fine and Applied Art; Pratt Institute; the School of Design and Liberal Arts; Teachers College; Columbia University; and the Washington Irving High School.

Professor Oscar B. Jacobson, head of the Department of Fine Arts of the University of Oklahoma for the past few years, has accepted the position of Director of the Broadmoor Academy at Colorado Springs this summer.

BOOK REVIEWS

HENRY LAMB; STANLEY SPENCER; CHARLES HOLMES. Contemporary British Artists Series. Charles Scribner's Sons, New York, Publishers. Printed at the Mayflower Press, Plymouth, London. Price, \$2.00 each.

These are additional books in the series already mentioned, to which monographs on Charles Shannon and Ambrose McEvoy belong. Each has an introductory essay by a chosen writer, the initials of whose name alone are given. The entire series is edited by Albert Rutherfordstone.

Sir Charles Holmes, the subject of one of these volumes, has since 1916 been Director of the National Gallery, London. Because of distinguished service in the field of art he was knighted in 1921. He is a graduate of Eton and Oxford. As a young man he entered business and became an editor,

author and professor. Furthermore, in 1909 he was appointed Director of the National Portrait Gallery; and in 1914 and 1915 he served in the Anti-Aircraft Corps. But in spite of all this he has found time for painting and has won eminent distinction for himself as a painter of landscape. He is represented in the Tate Gallery and the museums at Manchester, Oxford, Johannesburg and Melbourne. His painting has been his recreation, and his technical ability has gone hand in hand with his knowledge of art. For the most part he has found his material in the north country, but not infrequently he has brought home with him an abundance of interesting pictorial material found in Europe on vacation trips. The reproductions of his work show him to have a large grasp of the essentials of landscape, and a sincere appreciation of the beauty to be found in Nature. Among the works reproduced the two most interesting are "Whernside" and "Rosset Gill," mountain pictures, both painted in 1917.

Quite different in character are the subjects of the two other monographs, Henry Lamb and Stanley Spencer. Lamb is a modern realist, painting with a certain virility figures and portraits of extraordinary homeliness—a homeliness which is at times grotesque. But in his work he shows a keenness of discernment and a power which might have permitted him to take his place among the world masters, had he chosen, or should he choose, to employ art less brutally.

Of Stanley Spencer less good can be said, and why he should have been chosen as the subject of one of these monographs it is difficult to understand. His biographer finds in his work a certain resemblance to El Greco. He is said to be "a young man who has quite clearly imagination among personal reactions," but his imagination, if the reproductions of his works given can be taken as representative, would seem to indicate a strangely diseased and abnormal mind. In most instances they are nightmares, the product of distorted vision—ghastly in abnormality, if not deliberately sacrilegious.

A GUIDE TO AN EXHIBITION OF THE ARTS OF THE BOOK, by William M. Ivins, Jr. Metropolitan Museum of Art, New York, publishers. Price, paper cover, \$1.00.

The story of the book, especially in connection with its embellishment, from the

vellum tablets used as memoranda and the codices of the first century to the end of the nineteenth century, is given briefly by William M. Ivins, Jr., in this illustrated Guide to the Exhibition of the Arts of the Book which takes the place of the usual catalogue as more helpful to the visitor who may not be familiar with the material of this most remarkable exhibition which continues on view in the Gallery of Special Exhibitions of the Metropolitan Museum through September 14. The Guide discusses in turn Illuminated Manuscripts, Printed Books, and Bindings, the three sections into which the exhibit is divided. It is fully illustrated.

AMERICAN GRAPHIC ART, by F. Weitenkamp, L.H.D. The Macmillan Company, New York, publishers. Price \$4.00.

This is a new edition, revised and enlarged, of a book issued under the same title in 1912 which proved of great value and continuing interest. It gives a review of the whole field of American Graphic Art, describes the various processes and tells about those who have employed them with the best results. Among the subjects dealt with are etching, engraving in line and stipple, mezzotint, aquatint, wood engraving, lithography, the illustrator, caricature, the comic paper and the daily press, and the book plate, concluding with a chapter on applied graphic art from business card to poster. There is an amazing amount of information set forth in a comparatively short space and in a manner which holds the reader's interest from beginning to end. Accompanying the text are numerous well chosen illustrations.

THE ART OF FRESCO PAINTING, by R. La-Montagne Saint Hubert. Frederick Fairchild Sherman, New York, publisher. Price, \$1.50 net.

This is a series of lectures given at the American School of Fine Arts, Palais de Fontainebleau, by one of the instructors, a young man, pupil of Paul Baudouin and Laureat de l'Institut de France. He has made an exhaustive study of fresco painting and is teaching it as it was taught in the past by Giotto to a group of enthusiastic students in his atelier at the Palais de Fontainebleau. Ernest Peixotto in his introduction has a word to say in regard to the revival of this art and reminds the reader of Rodin's statement that "An Art which is

alive, does not alone revive works of the past, it continues them." The lectures deal with the actual technique of fresco painting. Directions are given in regard to the treatment of the plaster, the choosing and mixing of the paints, applying the color, patching, etc., an extremely interesting and valuable treatise which by the way is inscribed to the memory of Lloyd Warren, who worked for so many years and so faithfully in the cause of artistic education and to promote Franco-American unity.

MODERN INDIAN ARTISTS—VOLUME II—ASIT HUMAR HALDAR, by James H. Cousins, D.Lit., Keio University, Japan, with Annotations on the plates by Ordhendra Coomarr Gangoly with five color plates and 20 photogravures. Printed and published by Harimohon Mukhurji at the Clive Press, 16 Bonfield's Lane, Calcutta.

This book is inscribed to Rabindra Nath Tagore. These books open up to the westerner a complete new field of art endeavor. They are chiefly interesting in the fact that the artists whose works are set forth and are made the subjects of the monotypes are holding to eastern tradition and are producing in the manner of the old school but with modernistic feeling, and by the word "modernistic" we do not mean to infer that which is bizarre or abnormal, but rather contemporary—universal. Asit Humar Haldar is described by Dr. Cousins as a poet in color, and so entitled to a divergence from the strict "truth to nature." "No one," he remarks, "speaks as poetry speaks; no one sees as poetical painting sees. 'I stood tiptoe upon a little hill' is a line of pure poetry but it was the poetry that stood tiptoe, not the poet. The tiptoe mood and vision in painting as in poetry must have tiptoe expression even though the poet or artist could no more stand on the tips of his toes than on the tips of his fingers." This is something worth remembering.

J. B. Lippincott and Company announce the publication of an important work on "Historic Wall-Papers," by Nancy McClelland, whose article on this subject is published elsewhere in these pages. This book will treat of wall papers from their inception to the introduction of machinery, and, besides a chart of periods, will have 250 double-tone illustrations and twelve plates in color.

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The October Number

OF THE

AMERICAN MAGAZINE OF ART

will contain among other interesting matter the
following illustrated articles

DUNTON—WESTERNER

by F. Warner Robinson

SCHOOL CHILDREN AND THE MUSEUM

by Anna Curtis Chandler

INDO-PERSIAN MINIATURES

by D. Roy Miller

DALLIN—THE SCULPTOR

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THE AMERICAN MAGAZINE OF ART

SEPTEMBER, 1924

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PUBLISHED MONTHLY BY

THE AMERICAN FEDERATION OF ARTS

1741 NEW YORK AVENUE

WASHINGTON, D. C.

SUBSCRIPTION PRICE

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LOGGING CAMPS

A PAINTING BY
GEORGE H. HALLOWELL

THE AMERICAN MAGAZINE OF ART

VOLUME XV

SEPTEMBER, 1924

NUMBER 9



RESURRECTION

MURAL PAINTING

GEORGE H. HALLOWELL

GEORGE H. HALLOWELL'S PICTURES

BY WILLIAM HOWE DOWNES

ONE OF the most interesting things about a picture is the mental bias or slant put into it by the painter without intention; and the more we look at pictures the more we shall be persuaded that this element of character and of style is more significant than the ingredients that the artist purposely employs. Not that the observer is always able to distinguish clearly between what is intentional and what is unintentional; yet a certain difference exists, and the advantage is on the side of the instinctive, if only because it is inborn and inevitable. The man who honestly considers himself a realist is often romantic and imaginative; and it is a commonplace of

criticism that many artists are superior to their school theories. This applies particularly to those who have reached a stage of development at which they can afford to let themselves go with some degree of abandon.

Some twenty years ago, when I first saw eighty-five of George H. Hallowell's pictures in his one-man show at the gallery of the Saint Botolph Club, Boston, I was quite carried away by enthusiasm for his pungent sentiment, splendor of color, dramatic imagination, and fine decorative design. His series of three impressions of a Festa in Southern Italy—memory sketches, apparently, of strange, exotic, fantastic motifs,

which were afterwards worked up into impressive finished compositions—have remained in my memory with extraordinary vividness. Crowded with figures in vigorous action, these pieces had a peculiar visionary quality, spectacular, rich, and full of unexpected power. With them was a group of remarkable landscape and genre paintings and studies from Dalmatia and Montenegro, revealing a relatively unexplored field of the picturesque and the unusual. As strange as the places and people and costumes was the manner in which the artist had clothed these motifs in the weird hues of his romantic imagination. He had gone far afield for his subjects, but there was much in them that responded to his temperament, and he had not come home empty-handed.

A considerable number of copies from the old Italian masters, particularly the Venetians, served as documentary evidence tending to place the artist in the matter of his leanings. These copies, on a reduced scale, of originals by Tintoretto, Giorgione, Bellini, Carpaccio, Ghirlandajo, Francia, Albertinelli, Palma Vecchio, Matteo de Siena, Balducci and Francisco Cossa, proved, as we shall see, that he got a great deal out of these men, more especially, perhaps, Tintoretto and Giorgione.

Not unnaturally he showed the influence of the Venetians quite plainly in his three panels for the reredos of All Saints Church, in Ashmont. The central panel represented the Virgin enthroned with the Child Jesus and a group of saints; the left panel contained a group of angels and saints in white, buff, rose color, green, and red; and the right panel presented a group of apostles and patriarchs. The composition was carefully studied and well arranged in a conventional way. One of the critics discovered that the knight in armor at the left recalled very strongly the knight holding up a banner in Giorgione's Castelfranco altarpiece; while another critic expressed the opinion that the work gained in worth because Bellini had a hand in it, "just as other hands helped Bellini with his work"—thus apparently justifying the candid declaration, *Je prends mon bien là où je le trouve*, but in reality only setting forth the generally accepted theory that all forms are derivative and all ideas common property.

My review of the Hollowell exhibition of

1903 was more or less a rhapsody. Mr. F. W. Coburn wrote of it more coolly, circumspectly, analytically. Mr. Philip L. Hale signed a rather exhaustive technical critique, which was decidedly more respectful in tone than most of his articles on modern art. I spoke of the landscapes as "glorified by the passion for color"; they were the "ardent, fiery, impulsive flights of a Byronic mind, overflowing with creative and dramatic potency." To me the "strong, abrupt contrasts of light and dark, bold and novel silhouettes of mountain and promontory, rich and mysterious shadows full of color, jewel-like iridescence of dawn and afterglow in portentous skies, strange and fascinating combinations of local color forming mosaics of the utmost brilliancy" were the wonders that one recalled and that remained a source of profound pleasure.

On the other hand, Mr. Coburn laid stress upon the intellectual character of the work. Every picture was a design, painted with light and dark rather than with light and shade; the artist worked for good pattern rather than for atmosphere and relief. In one of the pictures he found "not a little of the lapidary kind of loveliness" that Botticelli affected; in others, workmanship as exquisite as that of the Japanese grotesques and as picturesquely fascinating as Gothic gargoyles. Logical order was everywhere apparent, "yet with enough of riot and outbreak to insure the interest that arises from sheer wantonness of power."

Mr. Hale's verdict was to the effect that, in design, in draughtsmanship, in a remarkable power of detail, the painter's ability was unquestionable; but his color, though handsome in quality, could hardly be regarded as true. "In short, an exhibition interesting in certain directions." Mr. Hollowell was a man of talent, and it was to be hoped that he would turn his very real abilities to "something more serious than water-colors" and let us see what he could do in oils "in a more realistic manner."

Since 1903 Mr. Hollowell has held at least four or five special exhibitions of his work in Boston, at the Saint Botolph Club, at the Boston Women's City Club, and elsewhere; and his water-colors have been given the places of honor at several of the exhibitions of the Boston Water-Color Club, the Boston Society of Water-Color Painters, and



ITALIAN FESTA, NIGHT

GEORGE H. HALLOWELL



WINE CART—SOUTHERN ITALY

GEORGE H. HALLOWELL

the Philadelphia water-color exhibitions held in the Pennsylvania Academy. The one-man show of 1918 at the Boston Women's City Club was the first of his exhibitions composed wholly of oil paintings, and it was also of unusual importance because of the fact that it contained twenty-five new works which took rank among his most ambitious and imposing productions.

In this collection were two Down-East logging scenes of noble design, "War Logs" and "Trench Timber." Any capable illustrator would have found excellent material in both of these motifs; they would have offered a tempting opportunity to any realistic painter able to combine landscape and the figure. What Mr. Hallowell achieved was something more nearly approaching the epic. Truly heroic and in the grand style were these two pictures. Not the pompous grand style of the eighteenth century but a grand style devoid of artificiality, based upon reality and the mysterious power of unerring choice. No qualities have a more direct bearing on the power of a work of art to affect the mind than its qualities in space—the rhythmic open-and-shut swing of its light and dark pattern. This is felt with singular force in Mr. Hallowell's designs, and it is this which gives them their air of dignity and authority.

"War Logs" was a picture of four or five muscular river drivers armed with their long-handled peaveys, or cant dogs, at their arduous and hazardous work of directing, pushing, and assembling the great fleet of thick heavy logs that were beginning their three or four thousand-mile journey from the Maine wilderness to the Front in Northern France, in 1917. It was a subject which would have appealed to such a painter as Winslow Homer, and the spirit in which the work was done was not unlike his.

In the same exhibition were several large paintings of the mountainous Dalmatian coast. In the foreground was the intense dark blue Adriatic; then, rising abruptly from the sea, a great purple range of heights, their tops half hid in the clouds, with their curious contours, their steep flanks seamed and scarred by ages of erosion, looking as if they might be of prehistoric antiquity, like the highlands of some dead planet, majestic in their desolation. I must mention also "The Crown of New England," a large White

Mountain subject, which was another example of the artist's instinct for design. In the foreground, new-fallen snow, drifts lying deep amongst the huge blasted and blackened trees which had been half burned and stood in melancholy grandeur, noble wrecks, their great branches spreading far from the trunks, casting bluish shadows along the undulating surfaces of the snow; and through the rich arabesque of the naked branches there was seen the lovely wave-line horizon of the northern peaks of the Presidential Range, under a windy winter sky of strange and agitated beauty. A landscape fascinating for its stern northern splendor and almost savage force, but not without underlying suggestions of tenderer beauties and graces to reward the seeing eye.

An extraordinary pictorial fantasy of the macaberesque order, entitled "The Goose Step," appeared in this exhibition. The scene was the interior of a vast circus tent, where a three-ring circus show was going on. In the foreground, a clown headed an amazing little procession of three figures moving from right to left. First the clown, then a real goose, and last a ghastly figure of Death in the form of a skeleton wearing a German uniform and spiked helmet. All three were solemnly goose-stepping in unison. The performance was going on with its triple acts; acrobats and trapèze artists, trained horses and camels and elephants, clowns and trick riders were going through their customary stunts; and beyond all the rest of the visible things rose tier upon tier of spectators on the benches, the whole being set off by fluttering pennants and gonfalons, and accented by color notes of barbaric splendor, such as the tub-shaped pedestals whereon the trained animals are wont to perform, and the blue poles or posts which help to support the tawny canvas roof. It was open to the observer to supply his own interpretation of the symbolism. In the grimness of its irony and unexpected contrasts no mediaeval picture of the Dance of Death could excel it.

This genre, however, was altogether out of the common practice of the painter. His most characteristic and habitual subjects were the northern forests, logging camps, mountains and solitudes—motives which are congenial to him and which he invests with a kind of melancholy grandeur



WISSATAQUOIK RIVER DRIVE

GEORGE H. HALLOWELL

of his own. He is an interpreter of moods of nature. A certain beauty in the twilight and in the depths of the burnt forests sets his work apart in a class by itself. He feels the dignity and strength of old trees, and, like Thomas Hardy, he lends to inanimate nature a semblance of almost human personality. His trees seem to be telling a wonderful story of struggle, effort, and achievement; they appear to be endowed with the capacity for emotional life; he draws them with something of the same fidelity and intimacy that a Holbein gives to his delineations of the human countenance. In other words, he has the naturalistic spirit allied to a vein of lyricism which gives driving force to his impressions and lifts them above the plane of the commonplace.

His pictures often have the inevitable aspect, the look of reality that is beyond invention; and it may be that this comes from an exceptional combination of definition and suggestion. The carrying power

of such work proves that it is not necessary to scamp details in order to attain breadth. It is hardly possible to say just how much of the impressiveness of Hallowell's pictures is due to the pattern, but unquestionably the decorative design plays an important part in the effect. John Singer Sargent has gone so far as to declare that Hallowell has the finest decorative talent in America today, and it was doubtless this quality in the younger man's work which led the great painter to purchase several of Hallowell's most interesting compositions, those depicting a Festa in Southern Italy which have been mentioned.

A few biographical and genealogical notes will serve to explain some of the traits that are observable in Hallowell's work and to throw some light upon the influences that have combined to shape his development. His father was Lewis Morris Hallowell, a Philadelphia architect; and his mother, Harriet Cordelia Hawley, was a Boston pian-



FESTA IN SOUTHERN ITALY

GEORGE H. HALLOWELL

ist and artist. His aunt, Sarah Hallowell, of Paris, was formerly of the Art Instituta of Chicago; his sister, Harriet Hallowell, is also an artist living in Paris; a cousin, May Hallowell Loud, is an artist; and he is related to Stephen and Maxfield Parrish.

George Hawley Hallowell himself was born in Boston in 1871. While still a young child he began to cut from paper the nursery pictures of animals and to draw

with colored chalks on long strips of wall-paper elaborate panoramas, the subjects of which were memory impressions of a day in the country or a visit to the circus, as well as imaginary Indian battles and sea dramas. As he grew older he spent much of his spare time in the picture galleries of the Museum of Fine Arts. In school he was always drawing imaginary landscapes and maps. In due time he became a student



MONTENEGRO

GEORGE H. HALLOWELL

of water color drawing under Harold B. Warren of Harvard. Later on he came under the influence of Professors Charles Eliot Norton and Charles H. Moore of the Harvard faculty. At the age of sixteen he began the study of architecture in the offices of Rotch & Tilden, and, later, in the offices of Prof. H. Langford Warren of Harvard. Following this period, he entered the School of the Museum of Fine Arts, where he studied under Frank W. Benson and Edmund C. Tarbell for three years, receiving the usual number of school prizes. At the same time he was receiving some useful suggestions as to ecclesiastical art from the architect Ralph Adams Cram.

During the Museum School period he occupied himself with book work such as the cover design for the Christmas number of the *Century Magazine* in 1903, etc. In 1899 and 1900 he traveled in Europe making many studies of architecture and stained glass. It was at this time that he painted about thirty copies from the Italian masters and made his studies of the landscapes in Dalmatia and Montenegro. From 1900 to 1906 he was busy with decorative work, altarpieces for churches, stained glass window designs, and figure painting. Prominent examples of his decorative work are the altarpieces for All Saints Church, Ashmont, for the chapel of the Massachusetts Cremation Society at Forest Hills, etc., and the Wentworth window in the Church of Our Savior, Brookline. He modelled a war memorial in bronze and a medal for the 101st Engineer Regiment. In 1906 he went abroad again for a year and made more copies of pictures in Italy. Later he turned his attention mainly to landscapes with figures, forest interiors, snow scenes, with an occasional portrait.

While still a youth he had become interested in logging and mills and the work of the river drivers. Since then he has passed many years on the frontier and in the wild woods, where he has experienced all the excitement and witnessed much of the tragedy that goes with the life of the hardy woodsman. He was captivated by the beautiful color of the northern snow; he painted along almost all of the swift waters of the great rivers of the northeastern states and of Canada. He made his headquarters during this time within range of a dozen

camp and a thousand woodsmen. It was in the midst of a hundred-mile-wide forest fire that he made his cover design for the *Century*, although the subject that he had taken into the woods to finish for this purpose had been "The Crowning of Charlemagne." He was in a small clearing in the very centre of the fire area.

No less than four of his own exhibitions have been held in the Saint Botolph Club's gallery. He has also exhibited in the Pennsylvania Academy of the Fine Arts, the Corcoran Gallery of Art, the New York Water Color Club, the Boston Water Color Club, the Boston Society of Water Color Painters, the Aquarellists of New York (1923), the Boston Architectural Club, and in London, Rome, and many other cities. His latest exhibit was in the Grand Central Galleries in New York. He received the Beal prize of the New York Water Color Club, the gold medal of the Louisiana Purchase exposition at St. Louis, and the gold medal of the Panama-Pacific exposition at San Francisco.

EXHIBITIONS

The National Academy of Design makes the following announcement of its exhibitions for 1924-25: Winter Exhibition—pictures received October 20 and 31; One Hundredth Annual Exhibition—pictures received March 16 and 17. A Centenary Exhibition will take place in the Fall of 1925. Both of the regular exhibitions will be held in the Fine Arts Galleries, 215 West 57th Street, New York. Blanks and circulars giving full information will be issued later. Those desiring to exhibit should apply for further particulars to Charles C. Curran, Corresponding Secretary, 215 West 57th Street, New York, N. Y.

The Pennsylvania Academy of the Fine Arts and the Philadelphia Water-Color club will hold their twenty-second annual water-color exhibition at the Academy from November 9 to December 14, 1924. Exhibits will be received not later than October 21. The prizes to be awarded in connection with this exhibition are the Philadelphia Water-Color Prize, the Beck Prize, the Dana Water-Color Medal, the Lewis Prize in Caricature, and the Brinton Gold Medal.



WUTHERING HEIGHTS

A DRYPOINT

PERCY SMITH



PASSING STORM

A DRYPOINT

PERCY SMITH



THE THREE WITHENS

A DRYPOINT

PERCY SMITH

WUTHERING HEIGHTS

A SERIES OF DRYPOINTS BY PERCY SMITH

INTEREST of late has revived in the Bronte sisters, hence in "Wuthering Heights," where they lived. The Abbe Dimnet has written a book about them; an English publisher has brought out an attractive little volume of Emily Bronte's poems, not previously published, to which Percy Smith, the etcher, an ardent admirer of the Brontes, has contributed decorations.

By way of further contribution, Mr. Smith has now got out a set of five dry-points picturing Wuthering Heights and the Brontes' home from different viewpoints and under varying conditions of wind and weather. Three of these, by his kind permission, we reproduce herewith.

They give undoubtedly an excellent idea of the dreariness—one might almost say, awesome dreariness, of these barren upland moors—dreariness which undoubtedly affected the inmates of the little cottage, but at the same time brought them in touch with the Infinite. One can well understand from these etched views how complete was the isolation of the Bronte family and how, mingled with the conventional femininity of the Victorian period, was developed in these gentlewomen's natures a hardihood and courage, a breadth of mental vision which in their own circles set them apart.

Percy Smith has admirably interpreted

the feeling as well as the aspect of Wuthering Heights in his drypoints. He is a strong etcher, and there is almost invariably a note of the dramatic in his works. He is, it will be remembered, the etcher of the series entitled "The Dance of Death," published shortly after the war and now included in the leading print collections of the world. The Wuthering Heights series has been published in only twenty-five sets. Referring to the smallness of the number printed, Mr. Smith calls attention to the fact that there were five plates to be dealt with all at once, hence even twenty-five of each was "a pretty big printing job." "I was determined," he writes, "to get the best possible quality I could into each proof, and in practice there is a danger, if one does

a large number, that staleness creeps in and the proofs are not so good; also some of the drypoint began to wear rather quickly; that settled the matter." In addition to the twenty-five sets he has six different states in complete sets. The "Storm" does not appear until the third state; previously it was only a shower. Allowing for the trials and the proofs which were spoiled in printing, each plate has probably been under the press thirty-five or even forty times, which is as much, the etcher felt, "as the burr could be expected to stand." After the twenty-five sets are exhausted it is possible that the "state" sets will be sold, though the etcher does not desire to part with them. The publishers are Messrs. P. and D. Colnaghi, of London.

THE HISTORY AND REVIVAL OF MINIATURE PORTRAIT PAINTING

BY ALYN WILLIAMS

President and Founder of the Royal Society of Miniature Painters, England

THAT there is an increasing interest in miniature portraits is evident to me from the many inquiries on the subject, and the curiosity of the general public during my exhibitions in the art galleries of the different cities of this country, and much of this newly awakened interest is due to the fine work being done by some of the present day American miniaturists.

It seems paradoxical that the least known phase of art in the United States should be the oldest and original form of portraiture.

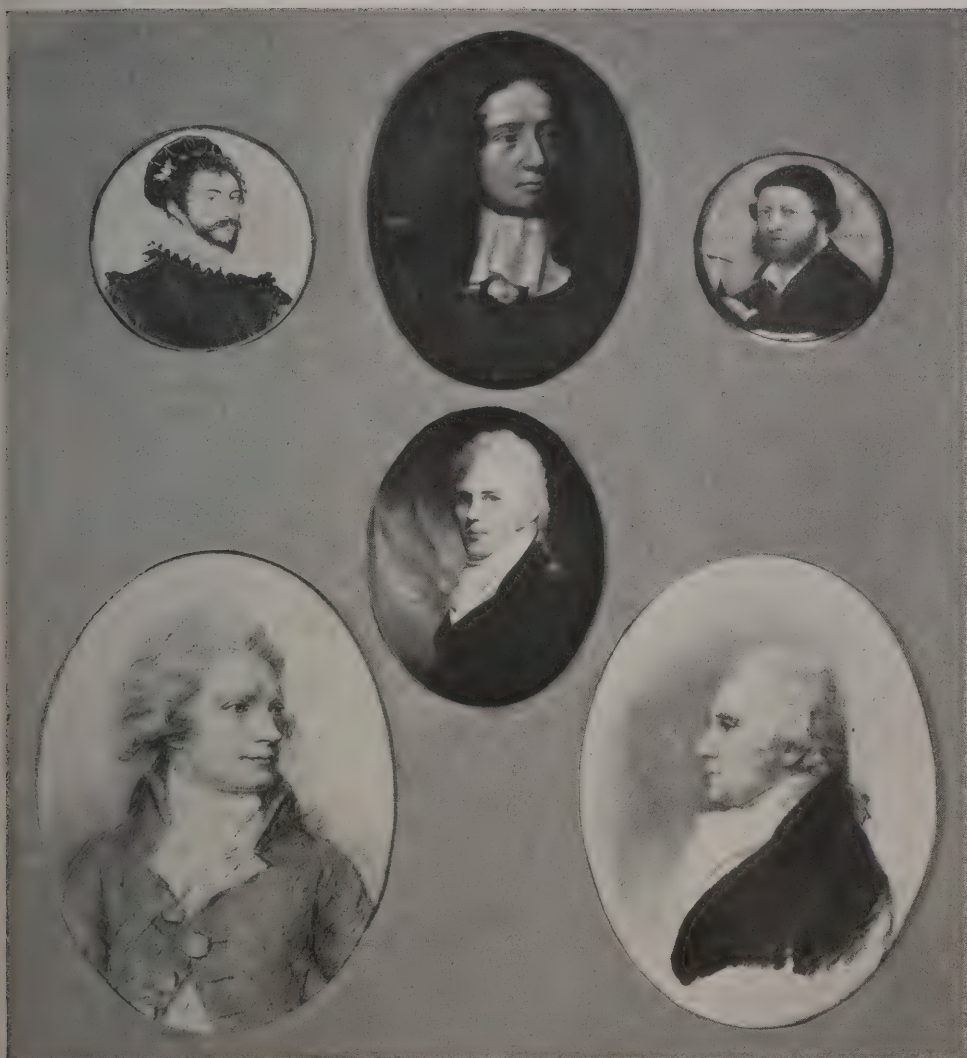
The derivation of the word miniature is an exposition of the earliest origins of the art, being derived from the Latin *minimum* or red lead. This was the medium used in the initial letters of the oldest manuscripts and missals which became more elaborated into tiny pictures with all the stiffness of the conventional Byzantine ideals, until the fourteenth century marked a change in the character of illuminated work. From the beginning of the Renaissance, portraits of kings and queens and living models begin to appear as illustrations not only in religious works but also in the songs and romances of the troubadours. From these older

manuscripts and missals has developed the individual miniature portrait.

The greatest collections of miniatures today are scattered examples, the gleanings of different art lovers. It remains to the future to have, it is to be hoped, National Galleries of Miniature Portraits which would be an exposition of the art from its origin to the present time.

If such collections could be made, with an arrangement of the works of the artists in chronological sequence, there would, to the student, undoubtedly be presented three natural epochs in its history: The first, starting with Hans Holbein, in the sixteenth century; the second, with Richard Cosway, in the eighteenth century; the third, with its revival in London thirty years ago.

The first name deserving of attention as a miniature portrait painter is that of Hans Holbein, who studied in Flanders and who came to England in 1526 where he painted, besides many large portraits, a number of miniatures in a manner which showed the influence of the illuminated manuscripts. They were painted upon thin vellum or cardboard—often upon the backs of playing



SELF-PORTRAITS OF DISTINGUISHED MURAL PAINTERS—NICHOLAS HILLIARD, 1547-1613; SAMUEL COOPER, 1609-1672; HANS HOLBEIN, 1497-1531; EDWARD MALBORN, 1777-1813 (CENTER); RICHARD COSWAY, 1742-1821 (LOWER LEFT); AND GEORGE ENGLEHEART, 1750-1829 (LOWER RIGHT), THE LAST BY HIS NEPHEW, J. C. D. ENGLEHEART.

cards in *gouache* or body color with flat backgrounds, and generally with so little definite shadow side to the faces as to make more remarkable the delicacy of modelling achieved. His method of work influenced all miniaturists until the time of Cosway, nearly two centuries later. During Holbein's second visit to England he became attached to the household of Henry the Eighth at Whitehall. Thus a number of his works have been preserved in the royal collection at Windsor.

Nicholas Hilliard, in Exeter, 1547, was the first English artist on record who devoted himself exclusively to portraits "in little." With him begins the famous line of English portrait miniaturists. Isaac and Peter Oliver, father and son, and John Hoskins followed him closely, being far better painters than Hilliard, but none of these artists is to be compared to that greatest of all masters in miniature, Samuel Cooper, who followed about a half century later and who departed from the old style.

Cooper has been justly termed the "Vandyck in little." Like his predecessors he painted on vellum in gouache, completing his work with what, from its exquisite finish, must have been transparent water colors. The best known miniatures of his long and successful career are those of Oliver Cromwell, the Duke of Monmouth, of Charles the Second, and of the Duke of Albemarle, all in the royal collection. His portraits of men are full of strength and character and finer than those of women. The small information we possess about his life is chiefly garnered from the diary of Samuel Pepys.

After Cooper other good painters of that period sank into comparative insignificance coincident with the general decline of English art in the early Georgian period, of which Horace Walpole wrote, "We have now arrived at the period in which the arts have sunk to the lowest ebb in Britain." Artists became teachers, and portraits were manufactured according to set formulas, one artist painting the face, another the draperies, another the hands. Jervas, who was at the head of the profession during the reign of George I, pretended that he was an atheist. The celebrated Dr. Arbuthnot wagered that he could prove him to be the opposite, because he strictly observed the Second Commandment, for in his pictures he did not make "the likeness of anything in the heavens above, the earth beneath, or the waters under the earth."

With the careers of Sir Joshua Reynolds and Gainsborough began the golden epoch in English art, notable for a bewildering list of excellent miniaturists, of whom the most celebrated was Richard Cosway. Born in Exeter in 1740, he may be called the first artist who thoroughly showed the exquisite beauty of painting in transparent water colors upon ivory, though it had been in use as a basis since the end of the seventeenth century. It has been rather unjustly the fashion of late to decry Cosway's work and method. Dr. George C. Williamson in his interesting life of Cosway has clearly established his claim to a preeminence, evinced in the host of imitators, and his influence over a long line of distinguished men: John Smart, Englehart, the Plimers, Ozias Humphrey, James Nixon, Samuel Shelly, Isabey in France, Hall in Sweden, and in America that splendid miniaturist Edward Malbone.

Other well-known painters in the United States who also painted portraits in small, were Gilbert Stuart, Trumbull, the Peales, the two Sullys, Otis and Sharpless.

Few people who had any claims to distinction failed to be painted by one or the other of these artists. At no period has the art of miniature painting attained greater glory than under the leadership of this master of the second renaissance of the art, whose work was undoubtedly influenced by the joyous and decorative quality of Boucher, Watteau, and Fragonard.

After the early part of the nineteenth century, as the costumes became less picturesque, especially those of men, the artists of that period also seemed to become stiffer and more mechanical in their work. There was a multitude of miniaturists, among whom were Andrew Robertson, whose letters are well worth reading, Sir W. J. Newton, Sir William Ross, and Robert Thornburn. Most of these men used much gum and painted large miniatures on ivory, which, although finely executed, seem to aim at copying the appearance of a reduced oil portrait, and which show little sense of imagination or of decorative composition.

We now come to a period when the art was at its lowest ebb. This decline was mainly caused by the introduction of photography, but it was also probably due to poor work. The miniaturists of the Victorian days seem, both in England and abroad, to have grown mechanical and hard in their method of painting. The feeling of making a dainty, decorative little picture seems to have been greatly lost, and would probably have died out if it had not been for the small space the English Royal Academy and the Paris Salon still devoted to such work. There were a few good professional miniaturists who partially carried out the traditions, but the majority of the work, although most carefully executed, showed the strong influence of photography, and the artists too often had developed from retouchers, lacking the requisite art training. Photography almost killed the art, but the revulsion against the inartistic colored photographs, often masquerading as miniatures, also helped to bring about its revival.

The main cause of this, however, was the inauguration of the English Society of Miniature Painters which I founded thirty years

ago, and the various books published about that time by Dr. Propert, Dr. George C. Williamson and other capable writers, calling attention to the beauty of the old miniatures. The third period had started and miniatures once more became the fashion. The Society of Miniature Painters grew very rapidly, and the first exhibition solely devoted to modern miniatures was held by them in the early summer of 1895 in London.

This exhibition was an instantaneous success, very well noticed by the press, and much patronized by the public. Ten years later His Majesty King Edward showed his appreciation of the work done by the Society of Miniature Painters by granting it the title *Royal*, and the average quality of the work shown in its exhibition has steadily increased in quality year by year.

Amongst the other art societies closely following the birth of the British Society may be mentioned the Paris Society of Miniaturists and Illuminators, the American Society of Miniature Painters in New York, which was founded under the presidency of Mr. Isaac Josephi, and the Pennsylvania Society of Miniature Painters in Philadelphia with Mrs. Madison Taylor as its President. Chicago and Brooklyn have founded similar societies, and one is now forming in San Francisco.

I have during the past sixteen years spent

half of my time in the United States, and during that time I have especially followed the progress of painting in this country. In my opinion the art of miniature portraiture has progressed more than any form of painting; the only possible criticism might be, that the modern American tendency in miniature art is to imitate in little, the work of the present day portrait painters in oils. They thus somewhat lose sight of the dainty decorative quality so characteristic of Cosway and the Georgian period. This is probably due to the fact that there are so few of their works in this country to which the student can refer.

As every successful form of art has its imitators, miniature portrait painting has not been exempt. Indeed, it has probably suffered from the worst form of charlatanism—that of the colored photograph on ivory. The mere fact of their being on ivory seems to the uninitiated a warrant of their integrity. They are often quite cleverly colored, but they have no more relation to the genuine miniature than paste has to a diamond.

The art patron can, however, always protect himself by selecting his artist from the exhibitions of one of the miniature societies or by going to an art dealer of repute who will be glad to introduce miniature painters of established reputation.

THE FIRST OPERA

PRESENTED AT FLORENCE IN 1600 AND AGAIN IN 1923

BY HELEN GERARD

THE INTERESTING resurrection of Jacopo Peri's "Euridice," believed to be the earliest opera in existence, was presented the last week of December, 1923, as a parting salute to the Second National Musical Congress, then meeting at Florence.

Desiring to entertain their musical guests of the now reunited Italy, and seeking to do so with "an expression of pure Italian sentiment," the Florentine professors remembered opportunely and loyally their own Peri. They remembered that at Florence, nearly three and a quarter centuries ago, an important musical event had taken place,

which, so far as is known, had never been repeated nor celebrated. Moreover, that event took place in the Palazzo Pitti, doubtless in the *Sala Bianca*, the great white ball room, still materially unchanged and now in constant use for the chamber concerts of the Florentine Friends of Music. It was in honor of the marriage of Maria dei Medici with Henry IV of France, and on the evening of October 6, 1600.

"Euridice" was composed for that occasion by Peri upon a poem by Ottavio Rinuccini. It was the unique presentation of the earliest extant form of the melodic

drama, the original *melo-drama*, the supreme musical composition claiming the name of *opera* (work) par excellence the world over. What, then, could have been more suitable for the first meeting of the Musical Congress at Florence than a reconstruction of that first—and Florentine—opera, presented by Florentines in the beautiful “White Hall” of the Pitti Palace?

Who but musical history specialists ever heard of Jacopo Peri or his creation, the ancestress of the illustrious line of Italian operas? Even those who might have such a curious item stowed away in their brains, and might, perhaps, take sides in controversies over it—even they could not say that they had heard it.

Peri’s “Euridice” (written over three-quarters of a century before the birth of Handel and more than a hundred years before the time of Gluck) preceded Monteverde’s celebrated “Arianna” by eight years.

Jacopo Peri, noble Florentine, well known musician, must have been a notable and popular man in his day. By his friends he was called *Zazzerino* because of his thick forelock of “sandy” red hair. He was, as we should say now, keen on the new movement in music. The Cinquecento madrigal upon love themes and the mottet upon religious motive were declining, like the art of painting, in Italy. But new ideas on music were stirring. What would now be called an “advance-guard” was led by one of the ancient Bardi family and called the *Camerata* (or comradeship) of *Casa Bardi*, meeting no doubt at the Bardi Palace. That society took a severely radical position for the development of dramatically musical production, from which the Greek tonality and prominence of the chorus was excluded as unsuitable. The “Camerata” held that a person who sings should imitate the person who speaks, that was to say that the singer should *recite singing, and that almost in speaking harmony*. Composers upon these lines were evidently especially encouraged by Jacopo Corsi, who, some six years before our story opens, helped to produce at his own house the first known attempt in the new musical form upon a poem by Ottavio Rinuccini. That was the opera “Dafne,” a joint composition by Peri and another “new” man, as we should say, Giulio

Caccini, better known then as Giulio Romano, being Roman by birth. He had long been identified with Florentine musicians, however, as composer of songs—that are still found charming—as player of the lute, and it was as a singer in a part called *Night* in an *Intermezzo* composed by Piero Strozzi that Caccini had first distinguished himself, also at the Pitti, at the festivities of the scandalous wedding of Bianca Capello with the Second Grand Duke of Tuscany Francesco I, Maria’s father.

Caccini’s daughter Francesca, by the way, was also a writer of verse and music, especially celebrated for a beautiful ballad—the first of a comparatively short list of Italian women composers.

The score of “Dafne” is lost, as, probably, are other primitive operas or recitatives with orchestra and chorus by the same authors. Caccini is known to have written several such compositions. In my Parisotti collection of old Italian vocal music I have found, besides a recitative from Peri’s “Euridice” (recognized when it was sung for the Congress), extracts said to be from Caccini’s works and a reprint, permitted by the custodians of the archives of the Royal Academy of Saint Cecilia in Rome, of the original decorated frontispiece of a rare edition of “Euridice composed in music in representative style by Giulio Caccini, M. D. C.” If that bears any relation to Peri’s opera, presented the same year, I do not know. I am not versed in the controversies of musical archeology.

It has been enough for me to hear a resurrection of the beautiful old music and to think a little of its significance.

One cannot forget that the arts for which Florence had been famous in the Golden Age of the bride’s ancestors were by Maria’s time in full decadence, although Bronzino’s brush held something of the illumination of his predecessors, as anyone may see in the portrait of her, and others, in the Uffizzi Galleries founded by her father, Francesco I, the arch-poseur in art and most unjust ruler of all their great family. Maria’s mother, Joanna of Austria, had made less impression on the country than her notorious stepmother, the beautiful Venetian, Bianca Capello. Under Maria’s uncle Ferdinando I, who had given up his honors as Cardinal and had been the reigning Duke

for the thirteen years since she had been an orphan, the good name of Florence had been revived somewhat. He, of course, had achieved the great international political event of the *Duchessina's* marriage with the warlike King of Navarre, who had rid himself of his first queen and religion to become the Right Catholic Sovereign of the France he had conquered in the name of the Protestantism he now repudiated.

To add to the magnificence of that celebration, Jacopo Peri's "Euridice" became the most fully developed expression yet given of the new music drama, for it was to be sumptuously presented, members of the aristocracy taking part, with the Cardinal Legate together with many Italian and French princes and great ladies in the audience.

Among the guests was one to whom we have reason to be grateful—the nephew and namesake of Michelangelo Buonarrotti, who wrote a detailed description of the *grande serata*. Buonarrotti was a brilliant scholar and literary man, of such standing as to be a member of the Accademia della *Crusca*, founded less than twenty years before, for the purpose of publishing a complete vocabulary of the Italian language, and to which it has been feared the Government of Mussolini would give a death-blow in the name of economy.

Since a society and literary man, rather than a musician, wrote this description, it naturally affords but a feeble supplement to the musical score. To be sure, it is because Buonarrotti says that Prince X played the viola, Count Y the contra bass, etc., that the reconstructors have not been entirely without guidance in recreating the orchestral parts.

In the lack of a libretto, I should have been glad to be able to reconstruct one for myself from the plot which I found later in an extract from the description, too long for publication. Rinuccini apparently presented the legend without Pluto's conditions and, consequently without the usual unhappy ending. Buonarrotti says:

"While Orpheus and Euridice, married lovers, are enjoying their tranquil life; Euridice dies from the bite of a serpent hidden in the grass. Orpheus, mourning her, goes, at the counsel and under the conduct of Venus, to the mouth of Hades to lament

the loss of his wife. Proserpine, moved by the beautiful song, influences Pluto to give Euridice back to her husband, making her more beautiful than ever. Upon their reunion the couple rejoice, and they live in greater and more joyous love than before."

The opera, then, without the final tragedy of the legend, closes in the exulting theme expressed with exquisite feeling by Euridice, after the long silence, taken up by Orpheus and developed by the chorus and by the orchestra.

That the piece, as it was produced for the festivities of the royal wedding, was the true mother of Italian opera, not a sceneless cantata like the production of the other day, the description of Buonarrotti leaves no room for doubt. He gives particulars of the sumptuous setting of the scenes, the effects of the lights, and the marvellous impression that this new form of musical drama produced upon the distinguished gathering of ladies and gentlemen accustomed to the best the world then afforded in the matter of entertainment.

Undoubtedly then and there, a few years after the first and apparently primitive attempt of *Dafne*, sprang into being, vigorous, full-grown, albeit with signs of youthful immaturity, the *melo-dramma* destined to such a long and prolific career that now, after two centuries, it is still vigorous—and beautiful. Other advance-guards, the *Camerate di Casa Bardi* of our own day, declare that as a musical form it has outlived its usefulness—if they admit that it ever had any as "legitimate music." But they have not yet been able to create an adequate substitute.

In the resurrection of last December no attempt was made to reproduce "Euridice" scenically nor to give the music integrally. The latter, frankly, would have involved many tiresome repetitions. The former could not have been even approximated but with an outlay of time, strength and money impossible to the committee in charge and altogether uncalled for by the conditions which demanded rather a chamber concert.

It would be unfair to enter upon any critical analysis of an exhumed work of this sort, prepared out of civic loyalty and patriotic good-will for the entertainment of a visiting company of musicians. The difficult orchestration from the original figured bass

was made on short notice. It was executed, after few rehearsals, by a far from homogeneous body of solo voices, chorus, and a small orchestra that was mostly composed of professors in the Luigi Cherubini Royal Musical Institute of Florence, and it was led by the reconstructor Maestro Manlio Mazza. From the Museo of the conservatory were loaned the clavichord, the primitive organ and, perhaps, other of the instruments, which included only violas, violoncellos and contrabasses, no violins nor wind instruments.

The multiplicity of difficulties, however, within the grasp of musicians of large experience were so skilfully handled that the object of the concert was achieved with artistic success. The "expression of pure Italian musical sentiment" gave something of pure musical sensation along with a résumé of the historical value of the original "document." There was often something moving in the nobility of the style, the dramatic elements and the melodic quality of the recitatives which almost at times revealed the later developed form of the *aria*. The harmonization worked out of the figured bass has much beauty and tonality, frequently developing phrases such as we are accustomed to consider altogether modern.

In fact the surprised expression, "How modern!" was heard on every side at the close of the production among the audience, which, including the Florentine "Amici della Musica", a society nine-tenths professional or amateur musicians, has the reputation of being one of the most critical in Italy.

From Peri's original form in "Euridice" the grand opera of succeeding generations has been moulded, scarcely altered. The orchestration has been greatly developed, but given no new place. The chorus, dethroned from its essential prominence on the Greek drama, is still where Peri placed it, an accessory to give variety to the production, to reinforce or explain the sentiments of the plot as worked out by the soloists, and to give the latter necessary intervals of repose. Finally, the dramatic action, which is the essential part of the composition, rests entirely with the soloists. This Peri developed with the declamatory recitative of a true musical quality, the *melopea*, the model to which have returned all the principal reformers of the later decadent *melo-drama*, from Gluck to Wagner, Debussy and some of the most modern of our twentieth century composers—just as our young painters are passing by the later schools of the Renaissance to find their most inspiring masters in the work of the primitive founders of their art.

After listening to the modest, one might say suggestive reconstruction of Maestro Mazza's "Euridice," with his orchestra of a dozen pieces and the chorus partly made up of mechanics who could not leave their work early enough to avoid keeping the audience waiting fully half an hour, one could hardly resist speculating upon the enchanting production which Toscanini at the Scala or Gatti-Casazza at the Metropolitan might create out of Peri's figured bass and the detailed description of the first production for Maria dei Medici's wedding by the nephew and namesake of Michelangelo Buonarrotti.

CHARLES CARYL COLEMAN

Charles Caryl Coleman, whose photograph in the costume of a Venetian Senator is reproduced on the opposite page, is and has been for many years, one of our foremost American water-colorists. Interesting and valuable collections of his paintings are to be found in the Boston Museum of Fine Arts and the Museum of the Brooklyn Institute, as well as in other public and private collections. He is one of those who has invariably used pure color in transparent

wash with success and sparkling effect. The photograph was taken by Morgan Heiskell in Mr. Coleman's studio at the Villa Narcissus, Capri, where for many years now he has made his home. Those who have attended the Conventions of the American Federation of Arts for some years will remember that held in Washington in 1916 when Mr. Coleman was in attendance and one of the guests of honor at the concluding dinner.



PHOTOGRAPH BY MORGAN HEISKELL

CHARLES CARYL COLEMAN

WEARING THE COSTUME OF A VENETIAN SENATOR
IN HIS STUDIO, THE VILLA NARCISSUS
CAPRI, ITALY

A MEDIAEVAL MASTERPIECE

THE TRINITY CHURCH SCREEN AT HOLYROOD PALACE, EDINBURGH, SCOTLAND

BY W. G. BLAIKIE MURDOCH

SALIENT among the things which render mediaeval Scotland fascinating is the singular refinement which marked her royal court. Of the Stuart Dynasty, acquiring the Scottish throne in 1371, there were few if any scions who were not interested in the arts. It is doubtful whether James I, crowned in 1424, was really author of the poem, *The Kingis Quair*, which historians of literature persist in ascribing to him. Nevertheless, there is evidence that he was given to composing verses, being also an amateur painter. And two of his daughters, Margaret and Eleanor, won renown by their writings. But of all the Stuarts, it was perhaps James III with whom the love of art was most impassioned. And his name has come to be associated with four exquisite paintings, which, known as the Trinity Church Screen, are conserved in the ancient royal palace, Holyrood.

At the time that, in European painting, there were only two great schools, that of Italy and that of the Low Countries, the latter had notably intimate relations with Scotland. It was thence very largely that they imported the wool for the world-famous tapestries woven at Bruges and neighboring towns. In 1449 the Scottish sovereign, James II, took as bride a Netherlandish lady, Mary of Gelderland, and on the death of that King in 1460 Queen Mary founded the Holy Trinity Church, Edinburgh, no doubt as commemoration of her deceased husband. Although in modern times the building has been sadly changed, it still confirms the tradition that originally it was a gem of Gothic architecture. And it was a priest named Edward Bonkil, some time confessor to the founder of the new place of worship, who was appointed its first provost. Of him it is told that he was a skilled musician. And, as will appear shortly, his memory, like that of James III, is closely associated with the Trinity Church Screen.

Since remote ages, trade and art have been good friends. In many instances, owing to

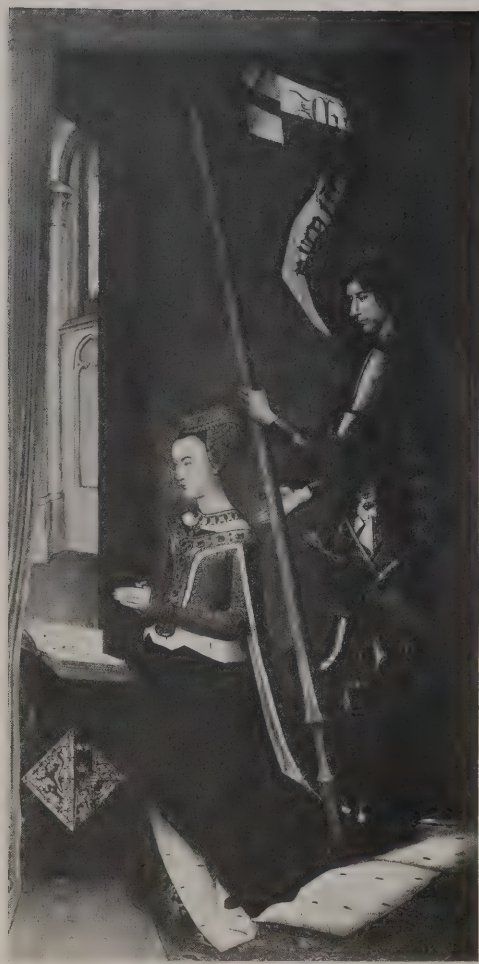
commercial connection between two lands, the intellectual life of the one has proved a boon to that of the other. And with mediaeval Scotland intimate with the Low Countries, alike through commerce and a royal marriage, it was the more natural that the Scottish court should look to Flanders when a fine hieratic decoration was in request. The actual altarpiece, set in Trinity Church, is no longer extant, alas! The church being today a Presbyterian one, it has not any call for an article of that description. But quite Flemish in style are the pictures on the screen which hung on hinges in front of the altar. This screen consists in two shutters or panels, either having a picture on both sides. The painting is in oils, the panels themselves being of fir wood, each slightly more than 6 feet long and a little over 3 feet broad.

With the old masters in Flanders, the creation of a picture was a very protracted affair. Today, people offer homage to the bright-hued modern paintings, as conferring an air of cheerfulness on the home. But it is questionable whether this brightness will not darken within comparatively few decades. Many modern pictures are full of oil, which diluent tends by degrees to cast a film over the colors. In numerous modern works, care has not been taken to cover with pigment every fraction of the superficies involved, and such omission makes for the gathering of dirt, obviously a foe to the longevity of bright tones. If the Flemish masters were careful to see that the whole surface was clothed, so too was it their method to paint a coat, put the picture in the sun to dry, then paint another coat. This action being repeated again and again, the ultimate work was virtually free of oil. And, in the Trinity Church Screen, there is perceptible hardly a sign that the flight of ages has brought any spoiling. The pictures still glow, like a casket of jewels. The colors might have passed but yesterday from brush to panels.

Everything has its ancestry. And por-



JAMES III, THE CROWN PRINCE, AND
ST. ANDREW



MARGARET, WIFE OF JAMES III, AND ARMORED
KNIGHT

traiture, as nowadays counted, would seem to have largely owed its origin to the practice, with mediaeval donors of sacerdotal adornments, of causing themselves to be represented within those works. As there is a picture of Bonkil in the Trinity Screen, it is possible he was its giver. But it cannot but be felt that a masterpiece, which must have cost a large sum, was in far greater likelihood a present to the church of Queen Mary's founding, from her son James III. Loveliest of the four leaves is that bearing the portrait of this connoisseur monarch, clad in crimson. Behind him is St. Andrew, patron saint of Scotland. Behind him is the prince, eventually James IV, he also wearing

crimson; and above his head are blazoned the Scottish royal arms. The wife of James III was Margaret, a princess of the triple kingdom of Norway, Sweden and Denmark. And next in loveliness to the James III panel is that with the portrait of this lady. Her bodice is warm red, her dress dark blue; and on her praying-stool occur the arms of her Scandinavian Kingdom, impaled with those of Scotland. But there is no clue as to whether it is the patron saint of Norway, or of Sweden or Denmark, who is set forth as an armored knight, standing beside the queen.

It is on the other side of the James III panel that the Holy Trinity is painted. It



THE HOLY TRINITY



BONKIL AND ST. CECILIA

is on the other side of the Margaret leaf that Bonkil is shown, kneeling beside St. Cecilia. This latter topic may have been chosen as homage to Bonkil's talent in music. And his identity is certain, because the coat of arms, figured on the organ-stool, is known to have been those of his family. But if the angel beyond the organ is a representation of Mary of Gelderland, it cannot be more than a likeness from memory. For James IV was born in 1473, and since he is depicted as a boy of say nine, the screen must have been executed about 1482, Queen Mary having died nineteen years prior to that. Presumably, on a votary entering the fair church of her

founding, if he came at an hour when mass was not being celebrated, he saw before him the portraits of James III and Margaret. And when a service was going forward, and the leaves were swung back, the Trinity and Cecilia pictures became the visible ones, the now vanished altarpiece being disclosed between them. It would be natural to display those more sacred subjects at the time of prayer.

The four leaves have the guise of being by one man, but who was this great artist? Twenty years after James VI had united the Scottish and English thrones, namely in 1623, there was drawn up for him: "Note of all such pictures as your Highness

hath at this present, done by several famous masters' owne hands, by the Life." An entry in this catalogue is: "King James III of Scotland, with his queen, done by Joan Vanak." And if that is meant for Jan van Eyck, the ascription to him is obviously wrong, for he died ten years before the birth of James III. It was suggested later that the pictures were by Mabuse; it was claimed later still that they were by Hugo van der Goes; and this contention has been championed with especial keenness. In the mid-fifteenth century, when the Medici family of Florence were still engaged in trade, their firm had at Bruges an agent, Tomasso Portarini, who was a remote kinsman of Dante's Beatrice. And Van der Goes being then resident at Bruges, Portarini commissioned him to paint an altarpiece for the Church of Sta. Maris Nuova, Florence. This work is now in the Uffizi Gallery of that same city. Information about Van der Goes is conspicuously vague, the Uffizi altarpiece being well-nigh the solitary thing which close students of Flemish art are unanimous in calling his. It duly resembles the Trinity Church Screen, and the artist is supposed to have died in that very year, 1482, which, as has been seen, probably witnessed the completion of the panels.

There is here no conclusive evidence, however. The person who compiled the catalogue for James VI should not be thought ignorant, because of his obvious mistake in assigning the Trinity Screen to Van Eyck. It should be remembered that verification of dates was not the simple matter in the seventeenth century which it is today, with encyclopaedias available everywhere. The compiler surely had knowledge of the traditions in the Stuart family with regard to their ancestral portraits. He surely had good reason for listing the James III and Margaret likenesses as things which had been painted from life. Now there is no record that Van der Goes ever visited Scotland. If, on the other hand, James III and his family has gone to Flanders and sat to the Bruges master, the journey would beyond all doubt have been mentioned by Scottish historians. And as to Mabuse, he was only a boy of twelve in 1482. There are certain cardinal truths which art experts are prone to forget when the authorship of a singularly fine work is under debate.

Almost invariably, they seek to ascribe it to an artist of high fame, creator of many other things of equal merit. But of writers of verse, are there not countless who are immortal through a few little pieces, the rest of their song being voluminous, yet of slight note? And if a lofty inspiration comes to most singers merely on occasion, why should it be expected to come with greater frequency to painters? A grand anonymous picture may well be the handiwork of a man whose name is unfamiliar, owing to his other productions being comparatively poor.

Of those arts which James III cared for passionately was music. And it is absolutely proved, by entries in the Accounts of the Lord High Treasurer of Scotland, that in the reign of that monarch, court musicians went from Scotland to Bruges to study, their expenses being paid by the crown. It may fairly be assumed that painters went also to the city which was at once the home of Van der Goes and the centre of the wool trade, in which Scotland's participation was so important. It is amply probable that one of these nameless painters studied under Van der Goes, or, at least, familiarized himself with that master's work, as too with the Flemish methods in general of painting, thereafter returned to Edinburgh, and wrought the Trinity Church Screen. It is in fact likely that this person was sent to Bruges by the royal family paying the costs. There is in the Screen exactly one note which is not Flemish; for gold is exceedingly rare in big Flemish paintings, though common in Italian; and the Screen has passages in gold, for example in the representation of the throne of God. It is significant that, again in the Accounts of the Lord High Treasurer of Scotland, but under dates in the reign of James IV, there is repeated mention of payments for gold for the use of artists who were fashioning decorations for the Chapel Royal at Stirling, that town having then been a favorite home with the Stuart dynasty.

With their colors rich as the prose of the Bible, how glorious the portraits of James III and Margaret must have looked in their first and proper domicile, a fair Gothic church. Precious as historical records and as works of art, they testify to the refinement of the Scottish Court.



ONE OF THE BEACHES NEAR HONOLULU

ART AT THE CROSS-ROADS

BY MABEL C. BROWN

THE romantic charm of the Hawaiian Islands, the "cross-roads of the Pacific," has for many years been an inspiration to writers. Stevenson, Mark Twain, Rupert Brooke and many others of note have paid tribute to its natural beauty and seductiveness, in prose and poetry. Today artists, craftsmen, and art patrons are beginning to realize the possibilities of "the islands" in the fine arts. A fast growing art colony, the establishment of the Hawaiian Academy of Design, and several enterprising art galleries in the city of Honolulu attest this most welcome state of affairs. In the commercial arts, distinctly Hawaiian motives—gaudy rainbow fish and the decorative varieties of tropical foliage—are being utilized effectively. Mainland galleries are showing interesting exhibits of oils, water-colors, etchings, and woodblock prints, from this remote outpost of art.

The introduction of new problems of technique, of unaccustomed scenes and peoples, of arresting colors in strange combinations, is unquestionably beneficial and stimulating to the progress of art. Hawaii, with its iridescent waters and azure skies, its lush tropical woodlands, its mountains and coral strands, such scenic wonders as fiery Kilauea and snow-capped Mauna Loa, or the cloudy depths of Haleakala, presents abundant material for experimentation.

Tropical foliage alone, which differs in each one of the five larger islands, is an inexhaustible subject, with forests of graceful lehua in the higher altitudes, and koa, ku-kui, lacy algaroba, giant banyan and monkeypod, feathery palms of every description, on the lower slopes and plains. The dramatic qualities of color to be found here in such brilliancy and profusion appeal to the oil and water-color painter, particularly to the latter. The water colors of Sargent, Dodge McKnight, and Benson have excellently demonstrated the adaptability of this medium to tropical waters and scenes. A well-supplied palette is indeed necessary to cope with the luminous mauve, emerald, and lapis lazuli of coral seas; the juxtaposition of rust-red soil and bright ochre of waving sugar cane and rice; of jet black volcanic rock and foaming wave; and the tenuous rainbows which are always present in this land of liquid sunshine.

The portrait artist, too, finds at the Cross-roads intriguing types of human nature, in the racial mixtures of Polynesian and foreigners—Japanese, Chinese, Filipinos, Fiji Islanders, and a host of others. Even the most superficial observer cannot fail to be impressed with the colorful spectacle of these oriental peoples particularly, clad in their native costume, placed in a purely occidental atmosphere, against a background

of occidental traditions and institutions. Hawaii, as is generally known, has long been controlled politically and economically by *haoles* (white people), the descendants of the early New England missionaries; and modern civilization, with its trolley cars, telephones, motors, schools, fire-proof hotels, and daily newspapers, prevails in the large centres of population. Many it is true, lament the growth of industrial prosperity induced by Yankee enterprise. Artists journey thither, intent upon following the footsteps of Gauguin to a semi-barbaric "mystic isle," and are surprised to find at the Cross-roads a modern, civilized community. However, the amenities of living are, after all, conducive to efficient workmanship, and an accustomed bill of fare more satisfactory to the individual, in the long run, than an exotic diet of breadfruit and poi. Then, too, the more romantically minded can journey farther, with little difficulty, abandoning Oahu, the centre of metropolitan activities, for the more primitive and equally alluring islands of Hawaii, Maui, Molokai or Kauai.

Much could be said relative to the admirable work which is being done by artists who have long been a part of the art tradition of Hawaii and by those who have come recently. An increasing number of steamship lines is making for accessibility and attracting a steadily growing number of lovers of the warm, sensuous beauty of this land. Living is a leisurely and friendly affair, free from the rigors of sterner climates. Conditions are favorable to art, as the community itself is feeling a need for its cultural influence, and loan exhibitions of paintings and prints from the mainland are being solicited. A very commendable activity of the art colony has been the attempt to revive some of the ancient native handicrafts. While in the present day little remains of any art impulse among the native Hawaiians, the Bishop Museum treasures marvellous hand-carved wooden calabashes, beautiful specimens of weaving and dyeing, and priceless feather capes designed for royalty; but the modern Hawaiian knows little of these crafts and is content with strumming a ukulele or stringing flower leis for tourists.

It is the intent of this article but to suggest some of the possibilities for serious endeavor offered by the Paradise of the Pacific to



MOONLIGHT ON THE HONOLULU SHORE

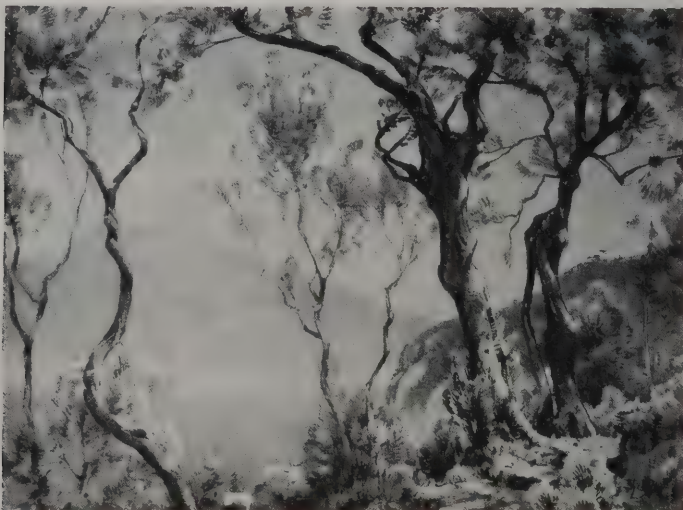
THIS PICTURE GIVES SOME IDEA OF THE PICTURESQUE AND PAINTABLE ASPECT OF HAWAIIAN SCENES

the artist. The individual will find ample opportunity to follow his particular bent upon his arrival. For those who may be disheartened by the encroachment of modern

living conditions, it may be said that Hawaii will never lose its poetic appeal. Its dreamy loveliness will always stir the imagination and warm the senses, and for one who lingers long enough in its midst the lines written by Mark Twain many years ago still hold true:

"No alien land in all the world has any deep, strong charm for me but that one; no other land could so longingly and beseechingly haunt me sleeping and waking, through half a lifetime, as that one has done. Other

things leave me, but it abides; other things change, but it remains the same. For me its balmy airs are always blowing, its summer seas flashing in the sun; the pulsing of its surf-beat is in my ear; I can see its garlanded crags, its leaping cascades, its plummy palms drowsing by the shore; its remote summits floating above the cloudrack; I can feel the spirit of its woodland solitudes; I can hear the splash of its brooks; in my nostrils still lives the breath of flowers that perished twenty years ago."



THROUGH THE OLIVES—SORRENTO, ITALY

H. ANTHONY DYER

H. ANTHONY DYER

BY W. ALDEN BROWN

RHODE ISLAND, although the smallest state in the Union, has the honor of being the first community on this side of the ocean in which fine arts originated. Of the two hundred or more artists who have set up their easels in the state, few have been more widely known than H. Anthony Dyer, painter and lecturer, who was born in Providence in 1872 and who, beginning to draw and paint as a boy, has consistently and continually developed his talent until today his success has reached far beyond the borders of his native New England.

In 1881 the Misses Carter came to this country, teaching the old-style English method of water color painting. They had summer classes at Wickford, R. I., and later on at Newport and Bar Harbor. Mr. Dyer studied and sketched under their direction, painting landscapes in the realistic style. During his boarding school and college years he devoted his summers to painting and sketching in the South County of Rhode Island and Nantucket, Mass., where the old New England motives most attracted him.



H. ANTHONY DYER

In 1894, after graduating from Brown University, Mr. Dyer decided to paint seriously and went abroad for study. In Holland he was associated for a time with a group of artists including J. H. Weissenbruch, then at the height of his fame, and other younger men. Feeling the influence of the modern Dutch School, but realizing a lack of preparation, he returned to Providence to enter the Rhode Island School of Design, where he began at the beginning and worked up through all the classes offered.

In 1896 Mr. Dyer first visited Italy, a country which today furnishes him some of his best inspiration, and painted with many of the young Italian painters in

Sorrento and Capri. From there he went to France for the summer and joined a group of landscape painters at Giverny and Barbizon.

Returning to America, he revisited the localities so dear to him at this time, the old South County of R. I. and Nantucket, Mass. For the period of three terms of office until about 1900, Mr. Dyer was executive secretary to his father, who was then Governor of Rhode Island, and during that time most of his painting was done in New England.

In 1900 he was married to Miss Charlotte Tilden, daughter of Henry Tilden, a man of prominence in art circles. They went



THE WAY TO THE SEA—SORRENTO, ITALY

H. ANTHONY DYER

abroad, and Mr. Dyer painted in France and Italy, returning to Providence to give his first really important exhibition of paintings. This was at the Providence Art Club in 1901.

At this period Mr. Dyer made his home on an old farm near Riverside, R. I., which had come down through a branch of the family. Here the first mayor of New York City, Thomas Willett, had lived in the old colonial farmhouse. A fire had destroyed everything but the great old chimney, around which a new house was built and named "Chimney Corner." This place became quite a centre for painters, and here Mr. Dyer conducted Saturday classes, working

in the lovely old country of Barrington and Hampden Meadows. It was here that his daughter Nancy, now a successful young artist, was born. Upon his decision to remove to Providence, the studio home was passed on to other members of the family who still occupy it.

During the summer of 1906 Mr. Dyer again painted in Holland and France, returning to Providence to occupy his new house. It was at this time that he began exhibiting in other cities, meeting with success in New York, Washington and Boston.

One of Mr. Dyer's greatest friends in art was the late Richard Canfield, who always had a true appreciation of what real painting



SILVER SHINGLED—A RHODE ISLAND HOUSE

H. ANTHONY DYER

meant and for whom Mr. Dyer arranged an exhibition of his Whistlers at the Rhode Island School of Design.

Mr. Dyer's father, former governor of the state, then Mayor of Providence, died in 1906, and for several years Mr. Dyer remained in Rhode Island, beginning in these years his connection with the Newport art colony, and in 1907 and 1908 he gave exhibitions in the small gallery at the Newport Casino.

During the last fifteen years it has been Mr. Dyer's custom to make an annual painting trip to Europe, a programme adhered to except for the war period, during which time he made a specialty of painting the old

farms of Southern Rhode Island. Early in his career he adopted the policy of showing his paintings in exhibitions consisting exclusively of his own work, which in his case has been a most successful method. In addition to the art centres mentioned, he has held exhibitions in Cleveland, Chicago, Denver, Rochester, Syracuse, Fall River, Mass., Madison, Wis., and other cities, but latterly his exhibitions at Newport, in the Cushing Memorial Gallery on the grounds of the Newport Art Association, and in Providence, at the Tilden Thurber gallery, have almost exhausted all his season's work.

Shortly after his graduation from college,



IN A SOUTH ITALIAN FARMYARD—SORRENTO

H. ANTHONY DYER

Mr. Dyer joined the Providence Art Club. He was soon a member of the Board of Governors and rose to the presidency of the club, where he presided over its destinies for about a dozen years. He was one of the five original founders of the Providence Water Color Club, now in its twenty-eighth year, and was president of that club for several years.

At one time, also, he was an artist member of the Boston Art Club and for years a member of the Boston Society of Water Color Painters.

In addition to his work as a painter, Mr. Dyer has given a large part of his energies to preaching the doctrine of the love of art,

and each year he gives numberless talks all over southern New England on the function of art as a refining and educating influence in modern life.

This winter he has just completed a series of lectures in the Brown University extension course on the appreciation of art and how to enjoy pictures.

At the beginning of his career, Mr. Dyer worked carefully in a realistic way under the influence of the English School, but he soon began to develop a system of painting with transparent glazes possessing richness and having an impressive quality. Gradually coming to deplore the fact that accident plays so important a part in water color



IN A LOMBARDY HILL TOWN—ITALY

H. ANTHONY DYER

washes, he made experiments along somewhat original lines and at last adopted a technique working on a water color paper of a warm grey or tan and painting everything of a lighter value than the paper with the use of body color and everything darker in transparent washes. This method gives a richness and brilliancy hard to obtain by plain washes. By its use, pictures suggesting great detail are done in remarkably short time.

Even during his early career he had unusual facility in foliage painting and possessed practically unerring taste in selecting subjects. He soon developed a correct color sense, and of late the only

change seems to be an added note of seriousness and a fuller appreciation of the use of the line.

In New England landscape, winter views of snow-laden valleys and hills play an important part, and in these compositions Mr. Dyer has so arranged his material as to give a subtle analysis of the tree trunks and branches as well as the effect of winter atmosphere. Another favorite New England theme is a low-lying horizon line of interesting design topped by a finely graduated grey sky.

In Holland, the tulip beds have attracted Mr. Dyer, and the series of paintings on this theme was especially satisfying.

In France, the landscapes of Brittany and Normandy and the old doorways of the houses overgrown with climbing blossoming roses have furnished a never-ending series of subjects of remarkable variety and sympathetic quality.

In Italy, the old olive trees with fantastic forms outlined against the sapphire of sky or lake offer themselves in picturesque profusion and the lakes themselves make lovely symphonies in blue and amethyst.

In the mountain regions of Italy and Switzerland, Mr. Dyer has of late found rugged subjects which lend themselves to panel-shaped compositions of infinite variety. Snow-capped peaks melt into the sky or stand out in relief as the case may be, and the descent into the valleys below is made through mysterious depths of green and violet. At times the foreground is a lake in which the mountain peaks reflect. These pictures offer immense possibilities in a field not hitherto approached in a modern fashion.

In all his work Mr. Dyer refrains from presenting startlingly new effects which

so many modern painters deliberately seek. His feeling is always for truth and beauty rather than for meaningless abstractions masquerading as modern freedom from restraint. His discreet treatment of themes has created a feeling of confidence on the part of the public which has led to his paintings being placed in many of the best private collections in the country. He is also represented in the permanent collection of the Corcoran Gallery, Washington, D. C., and in the Providence Art Club.

Continuity in art is an interesting study. This particular phase of art manifestation has recently been discussed in regard to Mr. Dyer, who is directly connected with the Hoppin family. For a hundred years, Providence has been ably represented in painting or design by one or more members of this gifted family, beginning with Augustus, Thomas F., Dr. Courtland, and Dr. Washington Hoppin, and continued by the late Gabriel Bernon Dyer, uncle of H. Anthony Dyer, and in recent years by Nancy Dyer, talented daughter of the subject of this sketch.



A LITTLE CORNER IN OLD FRANCE—OLD NORMAN H. ANTHONY DYER



PORTRAIT OF MRS. JOHN STEWART McLENNAN

BY

EBEN F. COMINS

THE AMERICAN MAGAZINE OF ART

AN ILLUSTRATED MONTHLY MAGAZINE

Published by The American Federation of Arts
1741 New York Ave., Washington, D. C.

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1741 New York Ave., Washington, D. C.

SUBSCRIPTION PRICE \$3.00 A YEAR

Postpaid to all places in the United States and its possessions. Canadian postage 25 cents and foreign postage 50 cents extra. It is sent to all members of the American Federation of Arts.

VOL. XV SEPTEMBER, 1924 No. 9

THE COST OF ART

Under the caption "The High Cost of Beauty," Hermann Hagedorn in a recent number of *The Outlook* complains of the prices which contemporary artists charge for their works. He claims that it would be much better to sell more pictures each year at a smaller cost than to keep up the high prices and be obliged to store away many unsold works in the attic. He says that artists who may scarcely be known outside of the family circle ask from \$400 upward for their paintings, and that for the average painter the price mark is little more than a convention, for though he sends to many exhibitions in almost every instance his works are returned unsold. Looking at the other side of the question he continues: "The fact is that only men with incomes ranging from \$20,000 a year upward can afford to buy paintings at \$500 or \$1,000 apiece. Men of such incomes who also have artistic tastes, and who are not more intent on great names than on the beauty inherent in a canvas, are rare animals;

the market even of an accomplished, acknowledged artist is therefore extremely limited. A situation is created, in consequence, which is of no benefit to the artist and keeps from the public what might be a source of the highest pleasure and spiritual development; the artist's works gather dust and scratches in his attic, and the man of moderate means who wants beautiful things in his home has to be content with photogravure reproductions or with etchings.

"It is a question which artists might profitably ponder—whether they, as well as the public, might not be the gainers by a candid readjustment of the prices charged for the works of the great body of contemporary painters and sculptors. It is of the greatest value to every artist that large numbers of people should not only desire to own but should be able to own the work of contemporary artists. A painting on a suburbanite's wall, which the artist has sold for \$100, has given and continues to give him a considerably larger return than a picture marked \$800, which reposes unseen in his attic, is likely ever to give him. It gives the owner and the owner's family and friends a 'feel' for pictures; like the huge signs showing electric beer bubbling in electric glasses, which of old excited the ire of the prohibitionists, it stimulates the thirst.

"There is another angle to the matter. Lovers of art are not limited to great cities, and the need for the high relaxation which beauty gives is as great in the small community as in the metropolis. Every American town of any pretensions should, in time, have its own art museum. There is no reason why every town should not create such an institution if American artists will bring their prices to a level which the average small-town community purse can meet. It is inconceivable that the wider distribution at lower prices of the best, and even the second and third best, examples of American art should not in the end bring to their creators not only a wider fame but a more substantial financial return than the present prices can ever give to any but a fortunate few."

Mr. Hagedorn is undoubtedly right in the main, but he apparently does not know that many artists, even among those widely known outside of the family circle, are glad

to sell small pictures suitable for the home at from \$250 down. At the Grand Central Galleries last winter one entire room was filled with works by well-known artists, obtainable at \$250 each.

To a great extent it is the foolish, ignorant public that has put up the "high cost of beauty," measuring the value of art by the price charged for it or that which it brings in the open market. If people would buy works of art because they liked them rather than because they thought they should like them, or someone told them it was the thing to do, the "high cost of beauty" would come down.

Also Mr. Hagedorn may not know that the average small-town community is much more determined to secure examples of the foremost artists' work than are the great cities, because they, too, measure merit by reputation.

But in every matter relating to art there is the so-called vicious circle—good art producing appreciation, and appreciation producing good art, and no way of knowing which begins the game.

Undoubtedly Mr. Hagedorn is right with regard to the fictitious prices put on many American paintings, particularly when in most instances it is well known that the artists will gladly accept much less. When art gets into the field of business it should observe business principles.

In a recent number of *The Architectural Record* was published a most interesting and enlightening article by Russell F. Whitehead on "Some Work of Aymar Embury, II, in the Sand Hills of North Carolina." Not only is the work, which is elaborately illustrated, fine in itself, but the fact that through the influence of one architect an entire section of the country which was utterly barren and where there was no building at all some years ago, has been made a center of fine building, is eminently worthy of note.

Mr. Aymar Embury, II, who is well known by his writings on architecture as well as his architectural work, has in his designs for domestic, public and semi-public buildings in the sand hills of North Carolina, where Pinehurst and Southern Pines have grown up as winter colonies, created in the best tradition of his colonial predecessors.

NOTES

The North Shore Arts Association opened its Second Annual Exhibition of Paintings and Sculpture in the galleries of the Association on July 12, to continue to September 15. Three hundred and thirty-five works are shown, many of which are by artists of international reputation.

Among the paintings special mention may be made of a group by Frederick J. Waugh, who was awarded the North Shore Landscape prize of \$100 for his canvas entitled "Atlantic Coast." This prize is the gift of Alice Worthington Ball, a member of the Association, and was awarded this year for the first time. Other artists making notable contribution to the exhibition are Hugh Breckenridge, President of the Association, who is represented by a painting entitled "Ivory, Gold and Blue"; William M. Paxton, Richard E. Miller; Mary F. R. Clay, who is represented by her painting "Elizabeth," awarded the Proctor prize at the National Academy of Design, New York; Richard S. Meryman, Carl Nordell, Felicie Waldo Howell, Gertrude Fiske, Bertha Menzler Peyton, Louis Berneker, Aldro T. Hibbard, Lester Stevens, Morris Hall Pancoast, Harry Leith-Ross, Charles Reiffel, Edmund Tarbell, Lillian Meeser, H. Dudley Murphy and many others.

The sculpture group, though small, is of unusual interest. It includes Harriet Frishmuth's "Fantasie," A. H. Atkin's "Portrait Head of Hobart Nichols," and two character studies by Zolnay. Other works are by Louise Allen, Anna Coleman Ladd and Gertrude Fosdick.

The jury of selection for this exhibition was composed of the following: William Paxton, Chairman; Gertrude Fiske, Bertha Menzler Peyton, Harry Leith-Ross, Frederick Mulhaupt, Morris Hall Pancoast and Carl Nordell.

The Association ended its first season last fall with a record of splendid achievement. Forty-eight works of art were sold, including paintings, sculpture and etchings. Among the pictures sold were two important canvases entitled "Ice-bound Vessels" by Frederick Mulhaupt, and "The Client" by Gertrude Fiske. These were purchased by the Friends of American Art for the John Herron Art Institute of Indianapolis.

At the annual meeting of the Association held early in the summer Mr. Hugh H. Breckenridge was elected President, Col. John W. Prentiss, First Vice-President. Mr. Isaac Patch, Treasurer, and Mr. L. Edmund Klotz, Secretary.

AT THE
BROOKLYN
MUSEUM

At the Brooklyn Museum during the summer there were shown three group exhibitions—one a memorial exhibition of the works of Frederick W. Kost, N. A., who during his lifetime seemed to avoid the exhibition of his work, but who showed in his paintings delicacy of perception, poetic feeling for nature and refinement of color. The second group was by contemporary Canadian artists, and the third was of paintings of fresh-water and marine game fishes, by Louis Rhead, the last a unique showing.

The Director of the Brooklyn Museum, Dr. William Henry Fox, and Mrs. Fox, have recently visited Norway, Sweden and Denmark. This trip was made at the instance of the Scandinavian Foundation with a twofold purpose: first, the organization of an exhibition of Scandinavian paintings which is to be first shown during the coming winter at the Brooklyn Museum and subsequently exhibited in various other cities of the United States; and secondly, a general survey of the art conditions of the Scandinavian countries, with the object of arranging a Scandinavian section as a part of the Museum's permanent exhibit.

An interesting feature of the Museum's activities during the past season was a series of story hours for boys and girls, which was held on Saturday mornings in the auditorium of the building. These stories, which covered the varied fields of Art, History, Science and Industry, were supplemented during the week by industrial motion pictures, to which the various classes from the public schools of the city were invited. It was found that the showing of these films did much to stimulate interest in and appreciation of the actual museum collections, which the children were afterwards shown in the galleries.

Following a custom which has become quite general among those interested in the development of art appreciation among

young people, the Museum, through the Board of Education, instituted a contest among the pupils of the junior high schools of Brooklyn and Queens for the best essays inspired by visits to its galleries. Each pupil entering the contest was obliged to present in written form his impressions of the Egyptian Gallery, the Old Masters' Room, or the Gallery of Paintings by American Artists. The prizes consisted of seven framed copies of pictures found in the Museum, which were awarded to the seven schools from which pupils submitted the best essays. An eighth prize of the same nature was given individually to the student whose essay was considered the most meritorious.

At the Art Institute of
THE CHICAGO Chicago during the summer
ART INSTITUTE months there were a num-
ber of interesting loan col-
lections on view. Among these was a

group of twenty-one paintings from the collection of Mr. and Mrs. Frank G. Logan, including works by the early Dutch and English masters, as well as by contemporary American artists. Mr. and Mrs. Francis Neilson of Chicago also lent their collection of paintings and sculpture, which included examples of the work of such great painters as Jan Steen, Du Jardin, Pourbus, Gainsborough, Raeburn, Reynolds, Corot, Daubigny, Diaz, Dupre and Monet; and of a number of distinguished American artists. Specially noteworthy was a charcoal drawing of Eleanor Duse, by John Singer Sargent. Modern sculpture was represented in this collection by a sun-dial by Paulanship, a small figure by August Rodin, and two statuettes by Mario Korbel. Another private collection shown was that of Mr. Cyrus H. McCormick, Sr., which is more or less familiar to the Chicago public, having been frequently on exhibition there.

A number of rare tapestries were lent to the Art Institute and shown during the summer. These were hung on the walls of the Hutchinson Wing galleries and attracted many interested visitors. Among these special mention may be made of a beautiful Flemish tapestry woven at Brussels about the year 1700, lent by Mrs. Edith Rockefeller McCormick; two examples of the art of tapestry weaving of the seventeenth

century, lent by Mr. Francis Neilson; and two Flemish tapestries, also of the seventeenth century, lent by Mr. John C. McCutcheon.

In addition to these loans from private collections the Art Institute showed six one-man exhibitions—works by contemporary American painters, many of whom are natives of Chicago. Notable among these was a group of fourteen water-colors by Ben Silbert, an example of whose work has recently been presented to the Art Institute by Mrs. Emanuel Mandel, of Highland Park. Joseph Birren, of Chicago, showed a collection of eighteen works, many of which were painted at Provincetown, Massachusetts, where the artist has his summer studio. There was also a group of original drawings and decorations, chiefly in color, by R. Fayerweather Babcock, a Chicago illustrator of note and a former instructor in Poster Design at the Art Institute. Another interesting group was that of wood carvings by Charles Haag, a Swedish artist now making his home in Winnetka, Illinois.

A series of twelve large mural paintings showing primitive man and his ways of living is now being produced by John W. Norton, an instructor in the Art Institute School, for the Frank G. Logan Archaeological Museum at Beloit, Wisconsin. Five of these paintings, which show the figures nearly life size, have recently been completed and placed on exhibition at the Art Institute. Mr. Norton has devoted much time to research work in connection with the racial characteristics of early man, and his interpretation is especially interesting because he approaches the problem from the standpoint of a trained artist. One of the scenes represented is of the first men crossing the upper reaches of the Pacific from Asia to Alaska; another, entitled "The Lake Dwellers," shows a village on one of the lakes in Switzerland, where recently remains of such dwellings have been discovered by archaeologists. Another of these paintings is entitled "Before Man," and is a scene showing the jungle when the sabre-tooth tiger reigned supreme. Another shows the Algonquin Indians in America, and still another the Incas of Peru. The whole series of twelve, it is expected, will be finished by the first of January.

One of the galleries of the Art Institute has recently been made ready to receive the gift of fifteen American paintings, presented by Mr. and Mrs. Paul Schulze, of Chicago, in memory of their son, an aviator with the American forces in France, who lost his life in the service. The collection includes a beautiful example of the work of Emil Carlsen, two interesting Child Hassams, two figure paintings by Robert Henri, and other works by such artists as Guy Wiggins, Frederick Frieske, J. H. Twachtman, W. Elmer Schofield, William Ritschel and Charles H. Davis, to name but a few.

The School of the Art Institute will include among its faculty for the coming year Mr. George Oberteuffer and Mr. Leon Kroll. Mr. Oberteuffer will teach drawing and painting, coming to the Institute directly from the Pennsylvania Academy of Fine Arts, where he has taught for several years. Mr. Kroll will teach Life and Portrait Painting.

AMERICAN PAINTINGS IN THE WADSWORTH ATHENEUM

In the July number of the Bulletin of the Wadsworth Atheneum a complete list owned by the Atheneum is given. This list, which is unillustrated, brings to the minds of those familiar with American art a very graphic picture of the collection as a whole. Apparently the collection has been largely built up by gift, and not a few of the works included are by painters of the Hudson River school and its forerunners, Casilaer, Cole, Bierstadt, Gifford, Kensett, Richards. To be sure, the later comers are represented, from Inness and Wyant down to Ranger and the very up-to-date contemporary painter, Russell Cheney. There is a very interesting scattering of works by the early portrait painters—West, Copley, Stuart, Ralph Earl, Peale, Sharpless, Sully and Trumbull. Of the last there are a large number. Turning the pages, one's eye is caught by the names of Mary Cassatt, and that of J. G. Brown (What a gap between!), by those of Frank Duveneck who is represented by a portrait of Charles Dudley Warner, and of Winslow Homer, Homer Martin, William M. Paxton—another contrast—and Ruel Crompton Tuttle. What such a collection must mean to those who



THE SWORDFISHERMAN

C. R. PATTERSON

OWNED BY MRS. EARL E. BESSEY. SHOWN IN THE ALLIED ARTISTS' EXHIBITION

have watched the development of American art, but how inadequate it would seem to represent the art of painting in America to a foreigner or to the chance visitor in Hartford. And yet these painters whose works are here represented were men of great sincerity of purpose, who loved art for its own sake and who gave their best to their work.

THE PARIS
PRIZE

The Paris Prize of the Society of Beaux-Arts Architects, the most important award in architecture in this country, was won this year by Harry Kurt Bieg, a student of the Armour Institute of Technology in Chicago. This prize has been awarded annually for seventeen years, but went this year for the first time to a Chicago architect. It entitles the holder to be the guest of the French Government for two and a half years, as

far as instruction and privileges of membership in the Ecole des Beaux Arts are concerned. In addition the Architects' Association provides \$3,000 for living and travelling expenses during that period. The prize is not endowed, but has been donated each year by some patron of the arts. It was given this year by the Paris Prize Company, Inc., a corporation formed for the purpose. Among the donors in the past have been Andrew Carnegie, J. P. Morgan, A. D. Juilliard, Lloyd Warren, Robert Bacon, William A. Read, E. S. Harkness, Mr. and Mrs. William Emerson, Joseph C. Baldwin, Jr., and James Gamble Rogers.

The problem set for the architects in the most recent competition was the designing of a "Transportation Institute," supposedly intended to house a great private foundation whose funds are devoted to the study of all means of transportation. This was to include a museum of past achievements,

and a hall for the exploitation of current inventions, with experimental laboratories, shops and fields. A feature of the winning design was a large steel shaft over the central portion of the building, and treated as an integral part of the design, which might be used as a mooring mast for aircraft and for radio purposes.

The committee of architects making the award consisted of H. O. Milliken, Chairman; William A. Delano, R. M. Hood, O. W. Morris, E. S. Hewitt, E. F. Sanford, Jr., W. M. Kendall, Guy Lowell, H. Van Buren Magonigle, A. L. Harmon, R. H. Pearce, and D. Everett Waid.

A series of Sunday afternoon teas was arranged by the Friends of Art this summer. These interesting

occasions were held at the Art Centre, when unique exhibitions were set forth and short educational talks given before the discussion over the tea-cups. In June the exhibition was a rare collection of antique samplers, lent by Mrs. Emma Hodge, honorary curator of the Chicago Art Institute. Mrs. Hodge gave an interesting talk about her remarkable treasures, and, with the enthusiasm of the true collector, took from her case rare bits of jewelry and old valentines which she could not resist showing. In July batiks were the subject of interest. Very unusual ones were loaned, among them a collection of the Javanese batiks belonging to Mrs. M. Siegfried of La Jolla, who claims the distinction of owning the finest collection of Javanese batiks in the United States. Miss Alice Klauber gave a talk on the history of batiks and Mrs. E. Bird explained their technique. In August handwoven fabrics formed the exhibition, and discussion was led by Mrs. Blanche Baxter.

The San Diego Art Guild gave a Spanish Supper at the Art Centre in June. About a hundred artists and lovers of art enjoyed frejoles, tamales, and the red and yellow decorations, also a musical program of Spanish character.

At the Museum, Mrs. J. W. Thayer's collection of Japanese prints has been shown in the upper gallery in conjunction with her old jades and rare ivories. This collection of prints is to be presented to the

University of Kansas in memory of Mrs. Thayer's husband. With a rare spirit of generosity Mrs. Thayer and several assistants have given lectures about the prints each week during the summer.

In June the exhibition of Selected Works by western painters was brought to San Diego by the Western Association of Museum Directors. This significant collection of eighty paintings by eighty artists was opened by a reception arranged by the Friends of Art.

In July the Friends of Art brought together a loan exhibition of old prints and engravings in the Museum Galleries, also a collection of modern block-prints.

In August the gallery was hung with an independent show arranged by the Art Guild.

The new Art Gallery being built by Mr. and Mrs. A. S. Bridges on the Plaza de Panama in Balboa Park is now under construction, but it may require one or more years to bring it to completion.

The Little Art Gallery is to have a new home for its first birthday. Miss Beatrice de Lack Krombach, owner and manager of this thriving institution, has purchased a property in Fourth Street, where she is building a modern fireproof gallery which she hopes to complete early in September.

H. B.

During the winter of 1922-1923 a group of artists and others desirous of aiding in the advancement of Art in

San Diego expressed a desire to establish an Art Centre, which they believed could best function under the charter of the museum association. The moving spirit in the enterprise was the late Kamuelo Searle, who, with his boundless enthusiasm, enlisted the interest of artists and art lovers from outside the city as well as at home. The substantial character of the encouragement offered by the producing artists was manifest by a subscription of art which they would present to the Art Centre, totaling in value about \$20,000.

The first necessity of such a movement was suitable quarters. For just such a purpose, the beautiful New Mexico building in the park had long been in mind. This building, unique among the exposition structures, is



MY DAUGHTER HELEN

GERRIT BENEKER

CANADIAN NATIONAL EXHIBITION, TORONTO, AUGUST-SEPTEMBER, 1924

the best example in California of the Archaic Mission architecture of the Rio Grande Valley, having for its prototype the venerable Franciscan Mission on the Rock of Acoma in New Mexico, with modifications drawn from other missions of the same region and period. (The finest example of the New Mexico Mission style as distinct from the California Mission is the Art Museum in Santa Fe, which has become noteworthy among the art galleries of America.)

The saving of the New Mexico building from demolition along with the other state buildings of the Fair was due to a well-known benefactor of the park and Museum, who gave the money for its purchase from the state of New Mexico. With the cordial cooperation of the City Park Board, the

building was turned over to the Museum for the use of the Art Centre. With the expenditure of less than \$5,000, the greater part of which was loaned to the Museum for a long time at a low rate of interest by a generous friend of art, and through the enthusiasm and devotion of a number who gave freely of their time and means, the building was rehabilitated and furnished. It embraces an attractive and comfortable lobby for social purposes, a lecture hall with a stage, a dining-room, kitchen, and a number of studios for rent to artists.

Now the art organizations of the city are making headquarters in the Art Centre and cooperating with the Museum to make it a power for culture in the community.

At a recent meeting of the executive

board of the San Diego Museum Association, Mr. Maurice Braun, Mr. Cartaino Scarpitta and Mr. C. A. Fries were elected life members of the Museum in recognition of their generous gifts to the art gallery of the San Diego Museum.

ART IN
DETROIT

During the summer the Detroit artists were widely scattered. Percy Ives spent July and August at Mani-

tou Heights, on Manitoulin Island, Ontario, where for the past several years he has been studying Indian types with a view to doing a series of historical paintings on the Indian. He has been working lately on "The Last Stand of Tecumseh"; last November he finished "The Treaty of Saginaw."

Iris Andrews Miller, one of Detroit's most talented painters, left August 1 for Old Lyme, Connecticut, where she showed several canvases at the opening exhibition. Mary Chase Stratton of the Pewabic Pottery has returned, after two months in Italy and Spain studying old mosaics, to work in Detroit for the rest of the season. She is at work on several important commissions for church floor tile and ceramic mosaic.

In June interest ran high among art students here over the awarding of the Anna Scripps Whitcomb travelling scholarship of \$1,000. This is the first time that the genus Detroit-art-student has been recognized in any way. There were two contests for the prize. At the first the five most promising of the artists, craftsmen and sculptors were chosen to do a final work which had to be designed and executed in the three weeks between the first and second meetings of the jury. Although the final award was given to Robert McCallum for his design for a stained glass window, the jury wrestled long between his work and that of Alleene Lowery, a young metal worker whose decorative lead panel was distinctly good and whose improvement in design and execution has been nothing short of remarkable during the past few months. Miss Lowery was awarded a special prize of \$250 for further study and has closed her studio at the Society of Arts and Crafts and gone to Camp Hanoum at Thetford, Vermont, for the summer, where she will execute a lead panel for the chimney in the main lodge.

Marion Blood of Grand Rapids and Ralph Calder of Detroit were the winners this year of the George G. Booth Travelling Fellowship in Architecture, awarded at the College of Architecture, University of Michigan. The purpose of the fellowship is to encourage advanced study and to provide a broader preparation for architectural practice. Miss Blood is a member of the graduating class in architecture, and Calder graduated last year.

The Kerr Summer School of Art, started here last year by James Wilfred Kerr and Rose Netzorg Kerr, opened again in August. The results obtained last season with Hambidge's theory of dynamic symmetry, which Mr. Kerr teaches, were distinctly interesting to the layman, whose general impression of uninteresting daubs is more or less accounted for by the unthoughtful methods employed in teaching.

Two special exhibitions were shown at the Society of Arts and Crafts during the summer months, a group of pottery by Clara Poillon, who is interested in reproducing ancient forms and glazes, and a group of furniture reproductions from England designed by Sidney Houghton. Miss Helen Plumb, Secretary of the Society, spent some time in Boston and New York this summer, placing orders and arranging for fall exhibitions.

M. L. H.

The John Herron Art Institute of Indianapolis has to JOHN HERRON recently added to its permanent collection a group of ten primitive paintings. They represent the first purchase from the \$95,000 fund left by James E. Roberts for paintings, to be known as the James E. Roberts Collection. As the John Herron Art Institute has up to this time had no early European Paintings in its collection, this forms a very important acquisition from the point of view of the student as well as from the artistic aspect.

The paintings are hung in a small, octagonal-shaped room, where a special setting has been arranged for them. Four of the large pictures are hung against similar altar backgrounds of exquisite mahogany. These mahogany panels represent a gift of no mean value from a local

lumber company. They have been so finished that they have retained their beautiful surface texture but have, at the same time, acquired a tone which blends with the tones of both wall and paintings.

Above the remaining paintings narrow strips of wood have been installed to suggest arches, and the wall area within these arches has been stippled with gold and a soft green. The skylight has been painted in a stencil design of trefoils and arches in yellow and brown with a touch of green. This reduces the strong sunlight to a suffused glow which is particularly pleasing for the rich reds and blues and greens of the painting.

The paintings are chiefly of the fifteenth and sixteenth centuries, although one, the "Crucifixion" by Barnaba da Modena, is of the fourteenth century. They are typical of the painting produced at that time in Italy, Germany, Holland and Flanders and thus provide a valuable source of study of the spirit and the art production of those early years when modern occidental painting was first conceived. The group includes the following paintings: "Crucifixion," Barnaba da Modena (Bolognese School); "St. Blasius," Bicci di Lorenzo (Florentine School); "Madonna Adoring," Jacopo del Sellaio (Tuscan School); "Legends of St. James," School of Dierick Bouts (Flemish School about 1473); "Virgin and Child" (German school about 1480); "Madonna and Child," Vincenzo di Biagio, called Catena (Venetian School); "Annunciation" Jacob Cornelius Van Amsterdam (Dutch School); "Madonna and Child," Joost van Cleef (Flemish School); "St. Jerome," Giovanni Di Pietro, called Lo Spagna (Umbrian School); and "Crucifixion," Ambrosius Benson (Flemish School).

A plan is being put into effect by the Art and Educational Institutions and the artists and friends in Philadelphia of the late F. Walter Taylor, to establish a fund for the purchase of the collection of paintings, drawings and illustrations by this distinguished draftsman and illustrator which is now in the possession of Mrs. Taylor. From this collection, which comprises some 425 items, one group will be selected as a special memorial to the artist, to be placed in the new

Free Public Library of Philadelphia; another for the new Art Gallery now under construction; and others for the schools and galleries of the institutions that have contributed to the purchase fund. A minimum sum of \$5,000 is desired, but no subscription of over \$100 will be asked. The promoters of this plan, in calling the attention of representatives of the different institutions to the matter, have done so with the hope of making the tribute to Mr. Taylor's talents nation wide. Only institutions contributing to the fund will receive a selection of the drawings, the worth of which will be many times the value of the contribution. This is made possible through the generous response of the artists and friends of Mr. Taylor in Philadelphia. Members of the committee who will assist in making the selections of the different groups of drawings are George Harding, George Gibbs and Harrison S. Morris.

Among those who have paid high tribute to this artist is Joseph Pennell, who has had this to say of Mr. Taylor and his work:

"Walter Taylor was the last of the American Illustrators; the last artist who carried on the tradition that E. A. Abbey, the first of the American Illustrators, upheld and handed on to us who followed him, that Illustration was as serious as any of the Arts; and it was by the Illustrators living up to this high standard that American Illustration became a world power.

"Taylor learned, in the few years of his working life, two facts which all of us who have illustrated, and have followed Abbey, learned; that an artist can not maintain a high standard without the hardest work. And that even if he does maintain this standard, he will be dropped by up-to-date editors searching for something new, and this artless editing has driven serious illustrators out of the profession in this country and debased and degraded the magazines and books in which illustrations appear. Though Taylor had not been dropped he was preparing for the inevitable by experimenting in color and in craftsmanship. And in the last year of his life, he made this series of colored drawings which show what an eminent artist he was, hoping, as I believe, some would understand the quality of his work, and also, as drawings by the old men are now appreciated, so good work by



WINTER

G. AMES ALDRICH

SHOWN IN AURORA, ILLINOIS, SPECIAL EXHIBITION

younger men would be cared for, and I am sure he was right. They will be treasured. But in the midst of this work, and of other work equally distinguished, he was cut off in the full flower of his life. The drawings remain—and an artist lives by his work—and they show ‘the knowledge of a lifetime’ though until now none scarce has seen them, or suspected that we had such an artist amongst us. They were done to please himself. In all his work he set the same high standard, as is known to those who have seen his studies for his illustrations, better than other artists’ published prints, his charcoal portraits of great character, and his color notes of distinction. But of all, these are most himself, and most important. In these drawings he will live, and to those who understand they will make known what an artist he was, till yesterday, in our midst. He will not altogether die—by this work he will be remembered as a great American artist; he has done enough to live.”

The Layton Art Gallery, Milwaukee’s oldest art institution, made a departure, during June, from its accustomed policy, in having a temporary exhibition on view. This was a memorial exhibition of the work of Helen I. Hoppin, in addition to which the annual exhibition of the Layton Art School was shown, the latter hung in the school studios.

Helen I. Hoppin was born and educated in Milwaukee, being a graduate of Milwaukee Downer College and the Layton School of Art. Although only twenty-five at the time of her death (which occurred in a railway accident in February, 1923), she left an amount of work which both for its quality and quantity was remarkable for merit. This exhibition included some sixty or more water-colors, a number of strong landscapes and life studies in oil, a series of life drawings, posters, bookplates, murals, etc.

Hitherto the only pictures shown in the Layton Art Gallery have been those of the

permanent collection given to the city of Milwaukee by the late Frederick Layton. Until 1920 the Gallery merely housed this collection, which includes, among others, a very fine Bastien-LePage, an Inness, two Blakelocks, a Constable, and a Corot. In 1920 Charlotte Partridge organized the Layton School of Art, of which she has from the first been director, and which became a part of the Layton Gallery. Soon afterwards she was made curator of the Gallery. It is understood that this innovation of installing a temporary exhibition in one of the rooms of the Gallery will be followed by other gradual changes in the Gallery's policy, leading to its playing a greater part in modern life and art.

The students' exhibition received much favorable comment both from the laity and from critics. During the past year the school has had an enrollment of 740 students. Irving Manoir, Gerrit Sinclair and John David Brein were among the faculty, which comprised fifteen in all. The summer session opened on June 30. Among the teachers were Charlotte Partridge, Marie Claussenius and Knute Heldner.

ART IN
ST. LOUIS

During the summer a series of ten story hours for children was given at the City Art Museum on Wednesday afternoons at three o'clock and repeated Saturday mornings at ten o'clock. The subjects were related to the objects in the various galleries with the idea of creating definite appreciation of the collections, but the recreational intention of the hour was not forgotten by the supervisor of education at the Museum, who told the stories. The attendance was splendid and the children were eager, attentive listeners.

On display at the Museum in June were the water colors which made up the Fourth International Exhibition assembled by the Chicago Art Institute. It attracted considerable attention and several sales were made. At the same time the beautiful photographs by Clarence Kennedy of Smith College were shown. Professor Kennedy's purpose in photographing works of art in museums, both in this country and abroad, is to record, by means of the camera, those qualities in a work of art which the artist himself might have wished to empha-

size. His prints combine unusual technical skill with rare artistic perception.

The Fourth International Print Makers' Exhibition assembled by the Print Makers' Society of California was on display at the City Art Museum during July. It consisted of etchings, lithographs, block prints and engravings, and was the most comprehensive showing of contemporary work during the year. Countries represented were Austria, Belgium, Czecho-Slovakia, England, France, Germany, Italy, Japan, Sweden, the United States and Canada.

Casts of antique gems presented to Washington University by James E. Yeatman were on view at the Museum during the summer.

The City Art Museum announces its Nineteenth Annual Exhibition of Paintings by American Artists, which will open September 15 and remain on view until October 25. A part of the exhibition will consist of invited paintings selected largely from important exhibitions held at Chicago, Washington, Philadelphia, New York and Pittsburgh, where they have been passed upon by juries, and therefore will be exempt from jury action. All artists residing in St. Louis, or living within 10 miles of the city limits, are invited to submit their work for the consideration of a jury appointed by the Museum management, a jury from out-of-town, composed of William Forsyth, Paul Hadley and Walter Reid Williams.

Paintings by Leon Gaspard were on view at the Museum during August.

The St. Louis Art League has been reorganized under new management with a new purpose, which is to maintain a permanent exposition of Industrial Arts. George J. Breaker is the new president of the League and F. E. A. Curley has resigned the secretaryship which he has held for many years, and will devote himself to the publication of the *Art Spirit Magazine*.

The St. Louis Artists' Guild has announced its Twelfth Annual Exhibition by St. Louis artists which will open to the public on November 15. Eleven prizes are offered amounting to \$1,250. The jury of selection will be G. F. Goetsch, T. Kajiwarra, C. G. Waldeck, Harland Frazer, Agnes Lodwick, Mary McColl, Mildred Bailey Carpenter, Nancy Coonsman, Caro-

line Risque and Adele Schulenburg. The jury of awards will be composed of three persons, one elected by the guild contributors, one appointed by the Board of Directors, and the third chosen by these two.

M. P.

The Royal Academy was

THE ROYAL better this year than it has
ACADEMY AND been for many a long day.

THE GOUPIL It is not often one has diffi-
SALON culty in tearing oneself
away from Burlington

House, yet such was the case this time. It was beautifully arranged, the craftsmanship was exceptionally fine and the colors were clear, brilliant and light. The whole show lifted the mind and gave pleasure—like the pleasure of spring. It seemed, too, as though this year everyone had taken a new lease of life. A magnificent piece of stone carving was the (unfinished) Pieta which is to go with the Memorial of Lord Kitchener into St. Paul's Cathedral. This was the work I liked best in the whole Academy. Here were design and craft skill, of the best, added to real depth of feeling and pure expression of human emotion, very haunting and memory evoking; it was effortless, big in conception and in execution. Rarely do we see such sculpture in England. This was the work of W. Reid Dick, A. R. A.

The rest of the sculpture was on another level. "Wanderers" by A. B. Pegram was very simple and touching, and well designed. "Motherhood" by Harry Parr pleased me too; both these showed the influence of Eric Gill. K. Hilton Young (Lady Scott) exhibited a sensitive nude statuette in wax, "The Keeper of the Ivory Gate." "An Indian Lady" in bronze, by Eric Schilsky, was an original portrait showing scholarship's skill, refinement of taste and reserve.

The greatest painting in the R. A. and fit to rank beside the great painting of all time was to be found easily in Orpen's "His Grace the Archbishop of York," at once a beautiful work and a great portrait. Next in rank was his "Viscount Wimbourne, P. C." The care and insight lavished on the heads of these out rival all contemporaries and all but the greatest of Old Masters, while the painting and arrangement of each picture gave pure joy to the beholder. His "Viscount Milner, K. G., G.C.B., G.C.M.G.,"

was a different sort of masterpiece, but here again great skill and great insight went hand in hand.

Augustus John was at his best in his portrait of Princess Bibesco wearing a white lace veil, into which a mediaeval artist could not have put more delicate work and feeling.

Florence Humphrey had a fine pastel portrait of Walter Sickert, which, in a few lines and without much display of color, gave the whole character of this interesting artist.

"An Artist's Wife" by K. K. Forbes was a clever little study of a careful woman at work ironing clothes. "The Pedlar" by H. Morley was a charming piece of pre-Raphaelitism. William B. E. Ranken's "Girl with a Bird" was beautifully painted in his usual cool and easy manner and with his careful eye for arrangement and color.

"The Herring Season" by Charles Simpson was a brilliant piece of work; and Terriek Williams with his "Quiet Evening, Harfleur" showed the real elements of great painting. Laura Knight's "A Rehearsal" was in her best style—a show piece. "A Suffolk Village" by Sidney North had quiet charm and deserved more than passing notice. Ethel Wright had a sense of design and color and her fluent painting was delightful—both her landscapes, "Cagnes" and "Old Cagnes," gave back some of the pleasure she experienced in that place.

That Charles Gere is a clever craftsman was evident from his "Wetterhorn, Eiger and Monch." Other works worthy of notice were "A Welsh Shearing" by Jarman, "The Spinnet" by Landau, and "Two of Them" by Dod Proctor.

The Goupil Salon of Modern British Art used to be the very antithesis of the Academy, but the latter now admits so very many different kinds of work that the former becomes a sort of overflow of picked paintings by many of those who exhibit in the Academy.

The Goupil show was a beautiful one carefully hung and well chosen. Here we saw several pictures of Venice in a more atmospheric vein than usual, as: a misty "St. Mark's" by Alfred Hayward, who saw it veiled in a sea mist; and a fragile watercolor by the same artist, "From the Piazzetta."

Walter Russell showed cool English

landscapes, "Southwick" and "Off the South Coast," in old-fashioned style finely rendered. Gilbert Spencer's "The Ploughed Field" was, on the contrary, very modern and full of lovely tones.

Tone-painting was a feature of this exhibition, perhaps the finest example being R. Wyndham's clear and limpid "Pale House, Syracuse." The artist's "Cathedral Tower, Amalfi" was an original and clever composition, showing old things in a new light with breadth and clarity. The Manchester Art Gallery has purchased "After Bathing" by Mark Gertler, who was not at his best here, despite lovely colors, for his figure is wooden. Meninsky was at his worst in this exhibition, but Albert Rutherford has rarely shown a finer piece of oil painting than his "Song of a Shirt," exquisite in detail and simple in design, as full of feeling and character as any Vermeer. This interior was a masterpiece of quiet craftsmanship and human interest.

The best landscape, I think, at the Goupil was by William Nicholson, "On the Wiltshire Downs," confined to delineation of folding grass-land. He also shows two "Still life" paintings almost equal to his best, "Harvest Jugs" and "Colored Gloves." I liked the last especially.

D. Y. Cameron's lovely little "The Hills of Provence" did not express the grandeur of the heart of France, and suffered from an old-fashioned frame.

Derwent Wood showed a brilliant series of "Still life" marvellously realistic and good in every way, but he lacks the touch of Nicholson, whom he evidently follows. James Pryde's "The Ruin" is one of his finest works, lovely in quality and dignified in style.

G. Clausen's "A Cottage Girl" was another splendid piece of restrained painting, though it has not the conviction of the Rutherfordson.

H. Davis Richter with "Espaly, Rocher S. Joseph" convinced one of his powerful gifts as a pastelist, and he is equally at home with oil, his "Roses" being the most lovely flower study there.

But I think Walter Bayes was the master among the younger school of this exhibition, his "House in Montignes," splendid in style and in its rare tonal values, was the most satisfying of all. There was a lovely

"Church Tower" by Arnesby Brown, and a *tour de force* in still life by Anna Airy.

Glyn Philpot's "Après-midi Tunisien" had been seen before, but could not be too often studied for its delicate and marvellous dexterity and human feeling. This brilliant picture is a museum piece.

A series of drawings by Augustus John filled one wall, and of those I loved best two "draped studies." Here, too, were some splendid examples of John Sargent in his unofficial mood—an "Arbour" filled with light and a living character study, "Head of a Bedouin Arab," with the magnificent insight and paint-quality so well known in this great artist.

In these two exhibitions one feels the wonderful ease with which technical difficulties are overcome by many painters of varied "Schools," but one is left wondering why they are so content with the well-worn subjects, and why they so often choose uninteresting things to paint! The prices asked were on the whole most reasonable.

AMELIA DEFRIES.

ART IN ILLINOIS

Peoria, Illinois, now boasts a well-established and well-equipped Art Institute. It was formed a little more than a year ago by the merging of the Peoria Art League and the Society of Allied Arts. Since that time it has purchased for its permanent home a commodious building, formerly one of the city's finest residences, situated on the brow of the bluff overlooking the business district. It is splendidly lighted, and the studios and galleries are well arranged. It provides not only a museum for the art of Peoria but a school where fundamental art courses are conducted in the fine and applied arts. Book and magazine illustration is taught, the designing and making of stage settings, commercial advertising and clay modeling, as well as painting and life drawing.

James E. McBurney, the Chicago artist, is director of instruction. He is assisted by Miss Leila M. Thompson of Peoria. Illustrated lectures supplement the work, and a special point is made of Sunday afternoons, when the exhibits are thrown open to the public and when gallery talks and inspiring addresses by visiting celebrities augment the appreciation of the public.

That Peoria is ready for this new development in her aesthetic and civic life is proved by the interest evinced on these open afternoons, by the promptness with which the various classes of instruction have been filled, and by the fine enthusiasm and cooperation of her citizens.

J. C. C.

THE
LITTLE THEATRE
MOVEMENT
IN CALGARY

The Little Theatre Movement has swept across Canada and Calgary, Alberta, is one of the last of the western centres to organize a society. It is away to a promising development with a membership of two hundred, and Judge Roland Winter is president.

The inauguration of the movement turns attention to the early dramatic progress of Calgary. It is now fifty years since the nucleus of the city was established at the confluence of the Bow and the Elbow in the coming of the Royal Northwest Mounted Police. In the intervening years we conjure the life of the wild west, of hunters, trappers, Indians, cowboys, Red River carts, and in their trail comes a life with a promising artistic development.

One seemed transported on Moslem's Magic carpet as Mrs. Roland Winter, who has been closely associated with all artistic endeavor in the city for thirty years, told of the progress of the musical life of the city, of the dramatic societies, of the histrionic ability of the residents, of the plays, musical comedies, that were presented twenty-five and thirty years ago.

It was a story with a very human appeal as she pictured the young English ranchers, with the call of home still strong, riding in from as far as 40 miles, night after night, eager to take part or to enjoy the performances given.

Another outstanding dramatic development is the Home Theatre of Naramata, Okanagan Valley, British Columbia. That this theatre is out in the country on a fruit ranch, the upper story of a packing-house and yet has the most modern theatrical equipment that can be procured, makes it unique in the world.

To Mr. Carrol Aikens, poet, writer of plays, theatrical director, rancher, goes the credit of the inauguration and promotion of

this theatre in the British Columbia ranching country. He has built and equipped the theatre, and the students are given opportunity to work during the summer season on his ranch as fruit-pickers while studying the drama. Thus their expenses are paid and many university students avail themselves of the opportunity of a valuable summer outing. That it is carried on only for "art's sake" makes a strong appeal in Canada.

CHARLOTTE GORDON.

ITEMS

The American Academy in Rome announces the following awards of fellowships: In architecture, William Douglas, of New London, Connecticut, graduate of Yale University with degrees of B. A. and B. F. A.; in painting, A. Clemens Finley, of Harding, West Virginia, a graduate of National Academy of Design Schools; in sculpture, Harry P. Camden, of Parkersburg, West Virginia, a graduate of the Yale School of the Fine Arts; and in Classical Studies, Marion E. Blake, Ph.D., from Cornell University, Florence H. Robinson, A.M., from Columbia University, and Inez G. Scott, Ph.D., from the University of Wisconsin.

It is interesting to know that one of the leading newspapers of St. Louis, the *Post-Dispatch*, has instituted an annual competition for drawings and paintings in black and white of scenes in or identified with St. Louis, with the idea of stimulating interest among local artists and artists generally, in St. Louis scenes. The first of these competitions will be held from January 17 to February 14, 1925, under the auspices of the St. Louis Artists' Guild, at which time all the works submitted will be on view in the galleries of the Guild. Three prizes will be awarded in connection with the competition, a first prize of \$250, a second prize of \$100, and a third prize of \$50, the awards to be made by a jury selected by the Artists' Guild.

A collection of seventy-nine war drawings in black and white by Vernon Howe Bailey has been presented by an anonymous donor to the Smithsonian Institution of Washington, D. C., where it is now on view. These drawings were made in navy yards, ammunition plants, airplane factories, etc., and

include the first drawings ever made inside the plant of the Bethlehem Steel Company, and the first made with the American fleet at sea before it sailed to join the British fleet.

A new school of art is to be opened in New York on October 1 at the Grand Central terminal, under the direction of Edmund Greacen. There will be six large teaching studios with top skylights. A majority of the instructors are members of the Painters and Sculptors Gallery Association, but the school will have no official connection with the Association's galleries. The galleries will, however, be open to the students wishing to study its exhibits. The faculty of the school will consist of Wayman Adams, George Elmer Browne, Dean Cornwell, Helen Dryden, George Pearse Ennis, Nicholas Fechin, Edmund Greacen, Jonas Lie, Sigurd Skou and Ezra Winter.

As an evidence of the increasing interest in the art of the American Indian, an invitation has been received by Dr. Hartley B. Alexander, of the University of Nebraska, to deliver a series of lectures on Indian myth and art at the Sorbonne in Paris next season. Dr. Alexander has secured a large part of the material for these lectures during his frequent visits to Santa Fe and the northern Pueblos and plans to continue his research among the Indians of the southwest.

Mr. John E. D. Trask, formerly of New York City, and one time Director of the Pennsylvania Academy of the Fine Arts, assumed the office of Director of the Milwaukee Art Institute the first of last May. The exhibition of paintings and bronzes by living American artists, which was shown at the Art Institute during the summer months, was undoubtedly of his selection. It consisted of fifty-eight paintings and bronzes, and among the artists represented were Clifford Addams, Frank W. Benson, Emil Carlsen, Arthur B. Davies, Thomas W. Dewing, Frederick C. Frieseke, Daniel Garber, Lilian and Philip Hale, Childe Hassam, Charles W. Hawthorne, Gari Melchers, Willard L. Metcalf, Edward W. Redfield, Robert Reid, Robert Spencer, Edmund C. Tarbell, Walter Ufer, Charles H. Woodbury, Paul Bartlett, Charles Grafty and Frederick G. Roth—a notable showing.

The Department of Architecture of the University of Illinois has announced the endowment by Mr. Francis J. Plym of two foreign travelling scholarships, one to be called the Francis J. Plym Fellowship in Architecture, the other the Plym Foreign Scholarship for Architectural Engineers.

A group of American artists, including Paul W. Bartlett, Leslie Cauldwell, Walter Griffin, W. S. Horton, Lendall Pitts and Ernest T. Rosen, held an exhibition during the early part of this summer at the Hotel Jean Charpentier, Paris. The attendance was exceedingly good, and a number of works were sold.

The Art Association of Newport opened its Thirteenth Annual Exhibition on July 12 in the galleries of the Association. Mr. Harrison S. Morris, of Philadelphia, is President of the Association, Mrs. Maud Howe Elliott, Secretary, and Mr. Walter Coles Cabell, Treasurer.

At the annual meeting the last of June it was announced that \$12,000 had been raised in the effort to obtain \$100,000 for endowment. Mr. Morris himself promised to give the twentieth \$1,000, provided \$7,000 was raised this summer.

The exhibition this season was thought to be of an exceptionally high order of excellence, varied and particularly interesting, inasmuch as it included notable works by a number of as yet comparatively little known artists.

Owing to extensive alterations in the addition of a children's study room, a book alcove and offices, the Montclair Art Museum closed on July 1, to remain closed until the middle of September.

The Provincetown Art Association held its Tenth Annual Exhibition of oil paintings, water-colors, pastels, etchings, drawings and block-prints from July 14 to August 11. Two prizes were awarded, one of \$100, the other of \$50.

An exhibition of Small Paintings and Sketches opened August 15 and closed August 27. The Students' Exhibition opened on August 31 and continues to September 13.

A memorial exhibition of paintings by Elizabeth H. Thomas was held by the Provincetown Art Association the last of June. Miss Thomas left a library of books on art which has been presented to the Art

Association as a memorial, and is the initial gift which founds a Reference Library of Art which has long been desired by the artists of the summer colony.

The Freer Gallery of Art announces two recent acquisitions in the department of Chinese Stone Sculpture. One is a stone slab, a part of a frieze, bearing upon its face in high relief, figures forming a part of a Buddhistic procession—a dancer followed by three musicians. It dates from the period of the T'ang Dynasty, the eighth century of our era, and is a very fine thing of its kind. The second stone, also of fine quality, is in the form of a lunette, designed to be placed over a rectangular opening. It is covered with an ornamentation in delicate relief, which includes three seated figures, a Taoist triad, placed within rich floral scrolls. The stone is particularly tough and hard. This sculpture also dates from the eighth century, the middle of the T'ang period.

Special interest attaches to the summer school of the Pennsylvania Academy of the Fine Arts, now in its seventh season at Chester Springs, Pennsylvania, in that it is a small community in itself. It has separate buildings for dormitories, studios, and assembly halls, and an exhibition building in which the work of the students is hung for general criticism. Also, lectures and plays are given in the large assembly room, and a swimming pool and tennis courts provide outdoor recreation. The school is under the direction of Mr. D. Roy Miller. Classes in painting have been under the supervision of Daniel Garber, Joseph T. Pearson, Jr., and George Oberteuffer; while Albert Laessle has directed the modelling classes, unique among which is the class in modelling farm animals. There are classes in landscape, costume model outdoors, drawing in the evening indoors, still-life painting, etching and modeling.

Word has been received from England that D. Y. Cameron, the great Scotch painter-etcher, has been knighted, a gracious and most gratifying evidence of appreciation of high attainment in the field of art by the Labor Government. As an etcher Cameron's name stands with that of Whistler, Seymour Hayden, and Meryon. The Library of Congress is fortunate in possessing an excellent representation of his etchings.

BOOK REVIEWS

ENGLISH POTTERY: ITS DEVELOPMENT FROM EARLY TIMES TO THE END OF THE 18TH CENTURY. By Bernard Rackham and Herbert Read, Both of the Victoria and Albert Museum. New York: Charles Scribner's Sons, 1924. Price, \$30.

When a book is both beautiful and useful in a practical sense there is the attainment of a high ideal. The first has been easily attained by the Scribners and the second required to be examined as to its validity. The object of the book is to examine critically the subject with the view of furnishing solid groundwork for collectors and chiefly to aid designers and craftsmen to improve the product in accordance with the English tradition. Such an attempt is commendable, albeit a formidable task. The authors also propose to try the efficacy of sound criticism in disposing of a number of legends which have grown about the subject and flowers with more persistence than the truth. Without waiting to sum up it may be said that the authors have creditably acquitted themselves of their effort.

Naturally, with the part of the subject whose *matériel* exists in fragments and rarely complete specimens buried in the ground and disturbed by chance excavations, not much can be said. This portion of the history, while incomplete, is most fascinating. The experiments, if they may be so called, on clay, such as finding suitable clay, tempering, surface treatment, and ornament, which had been going on since Neolithic times, formed the groundwork of English pottery, and the nexus was unbroken to the time of the Anglo-Saxons. The Romans, say the authors, supplied the wheel and kiln. This is taken as the debut of English pottery, and on the introduction of glaze, rendering porous ware impermeable and of wider use, the interesting phase of English ceramics treated in this work begins. If space permitted, one would make fuller quotations from the thoughtful and stimulating introduction. "Like most other arts, that of the potter had an humble birth in meeting purely utilitarian needs, but from the first it was potentially, no less than painting or sculpture, a means of aesthetic self-expression through the work of the hands. Sculpture, whether glyptic or plastic, had from the first an imitative intention, and is to that extent less

free for the expression of the aesthetic sense than pottery, which may be regarded as plastic art in its most abstract form. A pot, whether shaped by the hand alone or by the hand with the help of the wheel, is the direct expression of the thought or intuition by which the hand is set in action and guided. The subtle varieties of beautiful form which clay can be made to assume are endless; they cease to be beautiful in proportion as they diverge from the forms which clay may be required to assume without violence to its nature." . . . "The form of an earthenware vessel should in the first place be strictly appropriate to its use." . . . "All pottery should possess symmetry or some more subtle balance." . . . "In addition to symmetry or balance a good vessel possesses *vitality*, a quality due to the instinct of the potter." Then follows a discussion of the principles of decoration which is well worth laying to heart. The authors suggest that stylization or the modification of natural forms in the interest of symmetry and space to be filled is a need of English pottery. Stylization marks a considerable advance in artistic culture and such designs are not to be looked for in folk art, although traces of the beginnings may be found. Another topic is the discussion of "humour" in pottery. The English folk potter shows in innumerable instances a quaint humor, expressed in the pressing on of a handle, a quirk of the spout, and the like. No one can gainsay that clay has humor. The old potters had little literary or illustrative material to guide them; they were down in a well. They set out to make things of use, but the clay always made suggestions which, together with those of the wife, the sweetheart, the vicar, and others, gave him a chance to do something out of the common. The potter is a worker in primeval clay and fire and, like the smith, is a man apart and it must be said rather queer.

With the twelfth century something definite crops up in English pottery which remained in hiding during the Middle Ages. In Tudor times (1485-1603) the matter becomes clearer. Two illustrations of four Tudor jugs show most precious relics which suggest reminiscences of the Crusades. The authors, however, discountenance any foreign influences in English pottery. At the close of each chapter there is a bibliography

which will be helpful to the student. Under the heading, "The English Tradition," the authors present a great body of details as to the character and ornamentation of pottery which must be of the most sufficient aid to the collector and student of the ceramics of England. Here many of the legends in error are scotched. With the Tudor period foreign strains, as maiolica and Delft, appear, and this section is treated at length. The importance of this strain to the future of English pottery was incalculable. To the lover of earlier English pottery this is a terminus, however important the introduction was to be to industrial England. Another foreign introduction was stoneware, brought in from the Cologne district in Germany. The consequences of this importation were on the whole beneficial and are responsible for some of the finest ceramic achievements of the seventeenth century. The chapter on Staffordshire and the Rise of Industrialism particularly interests Americans, myriads of whom have "old English" ware such as came to America by shiploads. In reality an encyclopaedia which would bring order out of the Staffordshire chaos would be a boon to suffering museum curators. With a chapter on Leeds and Liverpool, one on the Neo-Classical Age typified by Wedgwood, and notes on the potters of Wrotham by Dr. J. W. L. Glaisher, this interesting and valuable work closes. There are 115 splendid plates.

WALTER HOUGH,
U. S. National Museum.

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THE AMERICAN MAGAZINE OF ART

OCTOBER, 1924

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THE MUNICIPAL BUILDING

A PAINTING BY
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(See page 518)

THE AMERICAN MAGAZINE OF ART

VOLUME XV

OCTOBER, 1924

NUMBER 10



THE CATTLE BUYER

W. HERBERT DUNTON

SHOWN IN AMERICAN SECTION 1924 INTERNATIONAL EXPOSITION, VENICE. ORIGINALLY REPRODUCED IN THE "AMERICAN MAGAZINE OF ART," APRIL, 1924

DUNTON—WESTERNER

BY F. WARNER ROBINSON

IT WAS late fall and the New Mexico evenings were taking on the chill of winter. On the old Niles Ranch, a few miles southwest of Taos, Zenith Curtis and Herbert Dunton were reminiscing on the west that had passed. Through the idle hours as they whittled and argued, Dunton gradually became aroused to the possibilities the old cattleman before him offered his brush. As the shadows lengthened and the color in everything grew more pronounced, the

painter of western types suddenly became oblivious to his companion's conversation. Curtis's head, full in the rose light from the sun's last glow and silhouetted against the violet of the distant foothills, stood forth such an inspiring study in character and color as to bring the painter to his feet with an exclamation of delight.

"Zenith, excuse me for diverting the subject," exclaimed Dunton, closing his knife with a snap and replacing it in his pocket,

"but I'm going to paint you—paint you on a horse on a big canvas with cattle all about you. I've had it in the back of my head for a long time, but it took this effect to bring out the possibilities that appeal to me. The west has passed—more's the pity. In another twenty-five years the old-time westerner will have gone too—gone with the buffalo and the antelope. I'm going to hand down to posterity a bit of unadulterated *real thing*, if it's the last thing I do—and I'm going to do it, *may pronto*."

The sun had disappeared. A cold wind came in across the sage. Old Tom passed, his shoulders bent under the weight of the brimming milk buckets. The kitchen door opened and a figure stood silhouetted against the yellow candle light. "Grub pile!" came Ginger's voice. "Come and get it!" and the painter and cattleman rose and passed within.

Thus was "The Cattle Buyer"—one of Dunton's largest and most dramatic paintings—begun. He painted the sturdy, spare old westerner on a large, brown horse which stands belly deep in the decorative *chemisa*. Curtis is caught in a relaxed, easy pose as he half turns in his saddle looking full into the light of the sun just before it sinks below the western peaks. Up to the head and shirt of the subject—which are the first violins of the orchestra—the whole canvas is tuned in a perfect harmony of color. As a composition it is admirably balanced and is rhythmic in line and pattern. The construction of every unit is sure. But to me there are two compelling features of the canvas which predominate. First is its dramatic quality—its wide range of pure color from its warm, high-keyed flesh tints in the head down to the serrated, rugged buttes and stormy, foreboding sky pumped deep in resonant violets and cold blues. Second is the character of this old ranchman. He draws you to him and interests you. I found myself searching those penetrating, shrewd eyes of his for things, the wonderful things they must have seen. How the west must have changed to him! The painter has made of this motif an enduring note of the changing west. As a whole it breathes of its vast, open spaces. Here is depicted with fidelity and charm our own cattleman, our own beloved cow country. This canvas of the taciturn, unbluffable, lovable old

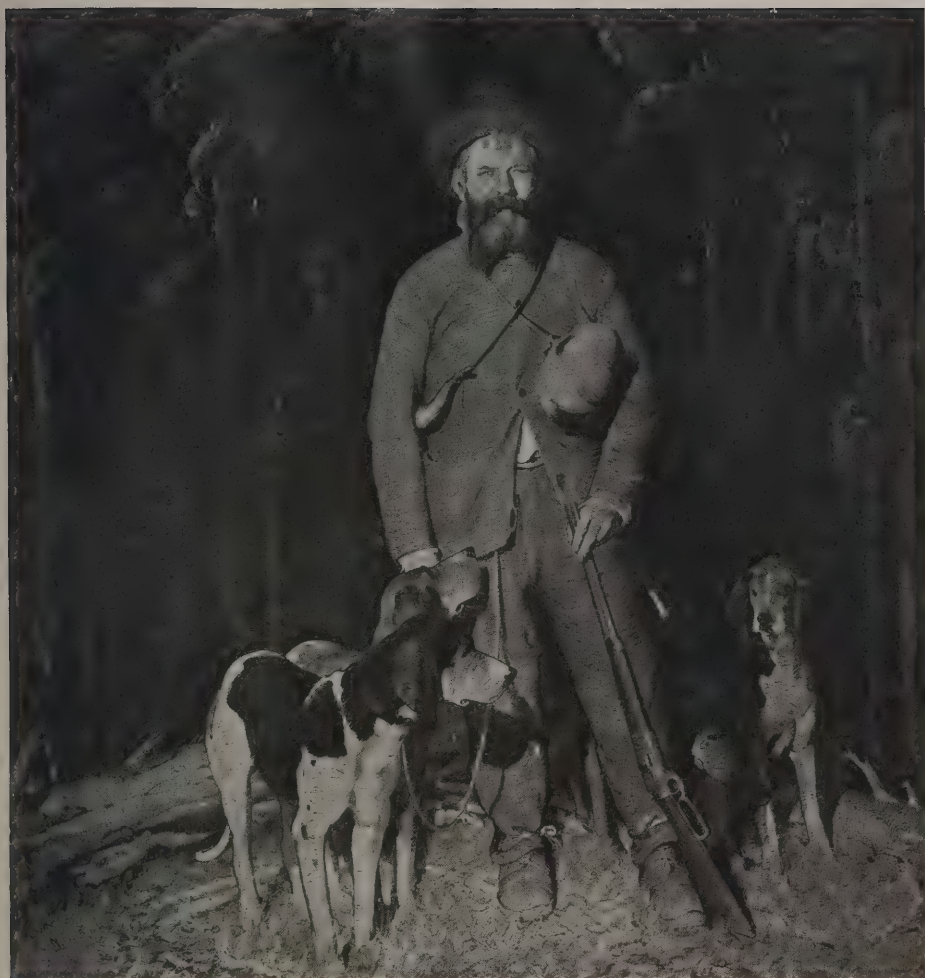
cattleman is a solid and sensible piece of honest painting and an historical document of interest and value which will withstand the scrutiny of years.

Of no less importance than "The Cattle Buyer" is Dunton's painting of B. V. Lilly and his four bear and lion dogs. As Dunton turned this painting around for me to view, there stood before me a little, roly-poly man of about sixty-five with whiskers, piercing blue eyes and the rosy complexion of a child. His cheeks were like two red apples. I thought of Santa Claus. He stood easily in the dry autumn leaves, his left hand resting on the barrel of his rifle; his dogs were grouped about him, the collar of one snapped to a leash which, I assumed, was attached to the old gentleman's belt.

This venerable hunter was dressed in light blue homespun and, as a complement, Dunton had painted him against a background of aspens, yellow in their leafage of fall. An aesthetic color scheme of blue and gold! And yet, as in "The Cattle Buyer," one of the big things that held me was the feeling that the painter had registered absolutely the character of the man. Those sharp, piercing blue eyes, with the slightest inkling of a suppressed twinkle, seemed to bore me through and through in an intensive and instant appraisal. But his gaze was not unfriendly. Quite the contrary. Though I had never met Mr. Lilly until this moment I felt I comprehended the significance of a remark made by an old acquaintance when his first glance rested on this painting—"Lord, Lord! If there isn't old Ben Lilly to the life! Why doesn't he speak?"

And this genius for digging beneath the flesh of those he paints and giving you something besides a "likeness"—a mask devoid of life—is characteristic of Dunton's work. These men who have grown up with the west—men of the plains and mountains, the riders of other days, cattlemen, hunters and trappers who have seen the passing of the antelope and buffalo, the "cow towns" and the "open range"—the "men with the bark on"—are Dunton's men. They are his models, his associates and his friends.

Not only has this artist the ability of the portrait painter to transpose to canvas the character of those who pose for him, but what impresses me is the deep feeling that each individual canvas of his possesses.



LILLY

W. HERBERT DUNTON

ORIGINALLY REPRODUCED IN THE "AMERICAN MAGAZINE OF ART," NOVEMBER, 1922

In "Glorietta" the rich yellow of the foliage and the line of mounted Indians with their pack animals coming out to you from between the trees, though brilliant and sparkling in color, do not impress me so deeply as the fact that the cottonwoods are gigantic and aged—that, meeting overhead, their limbs and leaves form a giant canopy beneath which the mounted figures seem diminutive.

In his "Dejected Hunter" Dunton seems to have mastered the absolutely opposite problems encountered in the three canvases just reviewed. In this he has given us, with equal skill, a poet's symphony of colorful

and subtle greys. The big "kick" I get, however, is that the day is cold and drear—that a prolonged blizzard is impending. Rare is the painter who does nothing to his canvases to detract from this one big, predominating feeling. The distant mountain, seen through the notch, is screened by a veil of snow. The horses need no guidance. They are headed home to hay and a warm shed, and their one thought is to get there ere the chill blast sweeps down and grips them. That the hunter is "dejected" one need not be told. The whole canvas is in sympathy with his mood.

And the wonderful thing to me is this



JUNE IN THE CAÑON

W. HERBERT DUNTON

man's unlimited range of subject material: his definite knowledge of all kinds of country, whether mountain or plain, of its people and its feathered and furred game. And the feeling he gets into everything his brushes touch.

"I know deer and bear as well as I know a cow puncher, a hunter or horses and hounds," said Dunton. And it is true. You are convinced of it when you study his paintings. Today you may catch him at work on a group of horses in the rocks and brush among the peaks where they have wandered during the summer. They shimmer in sunlight against the deep tone of the cañons and peaks where the thunder rolls and crashes. Another time and you find him completing a canvas of a fisherman in a box cañon playing a big trout in the eddy of a surging mountain stream. This is June. You feel it. You catch the angler's delight, alone in the deep chasm, oblivious to the cold water surging about his knees, oblivious to all save the joy of the moment's battle.

Again Dunton may show you a painting of an old mother bear and her two little cubs turning over rocks or nosing about

rotten logs in quest of a hidden sustenance. In this the painter's mood has brought him from the drama of color in the peaks or the confines of the box cañon to the foothills in the very early spring where patches of snow lay in a delightful pattern about the cedars—where the little ice-bordered stream moves slowly between its soggy banks.

These bears! How I adore Dunton's bears! They are humorous and fat and sleek and shiny—and full of luscious color. And they take me wholly and completely into the wilderness, into a life few of us ever see.

In the next canvas you view, the artist is back in the mountains again. We will say it is "The Heart of the Wilderness." Together we have joined him on a little mountain lake in the Rockies. It is a still evening in fall. On the shore before us a big black-tail buck—the handsomest thing created, he seems—pauses broadside in the rose light of sunset and stares at us. He is beautiful—magnificent! Back of him is the inlet trickling forth from a little ravine hemmed in by walls of rock and spruce that go up and up. The forest in color is in a tempestuous mood. It is gay and flamboy-



THE DEJECTED HUNTER

W. HERBERT DUNTON

ant, for the busyness at the bottom of the canvas is balanced at the top by the rollicking tune the flaming gold of the aspens plays against the cool, deep colors of spruce in shadow.

This picture casts a spell. It is the wilderness—the *wilderness*. Not a bird chirps. The water is as clear as crystal and is deep and cold—so cold. Even this creature of the wild seems frozen in terror at the invasion of his sanctuary, yet every moment you feel that he will suddenly turn and bound off through the water and go crashing away into the shadows of the timber.

Other men can draw horses beyond criticism, deer and bear, and can paint them among or against trees, rocks and other objects, but who, may I ask, can so absolutely take you out of yourself while you sit indoors in a chair and carry you hundreds of miles away and so divulge to you the secrets of mountain and plain?

What is art? This, it seems to me, is art—and it is great!

The inspiration born of nature which finds expression in genuine art is deep, deeper than life. It is uncontrollable, relentless.

It bears one on through all things. It asserts itself in early childhood.

Dunton's mother says he was using a pencil before he had mastered successfully the use of a teaspoon. She has books, bound solely for his use, which are filled with drawings made at a tender age and a volume or two of stories of the woods written and illustrated by him before he was twelve. As a youngster in his teens, before he left his home in Maine, he was abroad in the swamps with a gun at every opportunity. On these roamings in the fields and timber, his sketchbook and pencil were ever his companions. When, in later years, he came west and roved from southeastern Oregon and Montana south through the "cattle strip" into Old Mexico, the sketch book still accompanied the *reata* or rifle.

"I tried awfully hard to be a cowboy," laughed Dunton. "Though I had lots of experience I made a sorry one, in spite of the fact that in youth I loved it and the life. Why! even to this day I couldn't rope a sick chicken with his legs hobbled. I reckon I was cut out for something other than a puncher."



HEART OF THE WILDERNESS

W. HERBERT DUNTON

OWNED BY WILLIAM L. ANDERSON, ESQ.

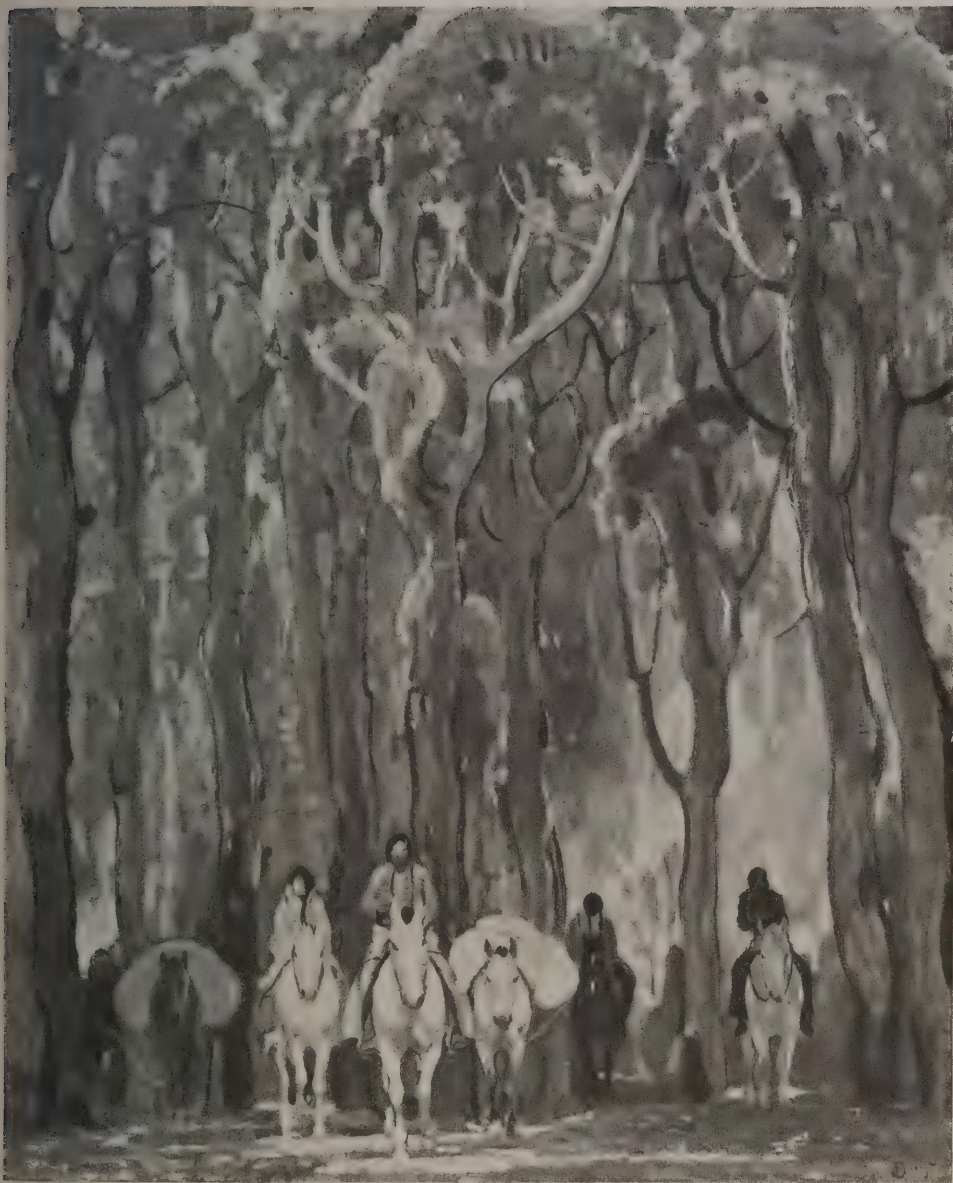
As a hunter he was more successful.

"I always used to have a sketchbook and thumb box in my saddle pockets," he continued. "Everything in the big game line I shot I propped up and painted and then made anatomical studies with pencil after skinning."

In those days he illustrated during the

winter months for the eastern magazines, confining himself to picturing stories and articles dealing with the west.

Dunton was in his early thirties when he gave up illustrating. Of the change he simply says—"I had wanted to paint for some time. I finally decided to get at it before I was too old. I had begun to lose



GLORIETTA

W. HERBERT DUNTON

OWNED BY WILLIAM L. ANDERSON, ESQ.

the enthusiasm of youth in the 'grind' that, I assume, comes sooner or later to every illustrator. And I was getting burnt out on spending the good winters of my young life in the city. I never did like being tied down."

So here to this old Spanish town of Taos came the illustrator to paint. Perhaps it

was the spirit of Carson that called the young adventurer of a later generation whose endless quest had been the remote corners of our rapidly passing west. He goes no more to the "city" to make pictures that must be done "on time" but, alone with his art, he looks out upon the mountains to the north that are forever beckoning

Astride a mountain pony and leading a pack horse, with his thumb box and rifle, he has roamed and camped in the Sangre de Christos to above the Colorado line. The men of his profession see little of him. His cronies are the "men with the bark on" who, he tells us, are the kindest, most considerate and substantial of folk. Here, winter and summer, you will find him—or no one can find him, for he is abroad with his rifle and paints somewhere in the hills; nobody knows

where. He comes and he goes—paints what he pleases, how he pleases, when he pleases. Caring little for money, he leads the life that he loves, draining each day the cup of happiness down to its very dregs. A man of middle age, the vitality of youth wells up in him. His nervous energy is limitless; his enthusiasm seems beyond control.

This is Dunton, the "Westerner"—westerner in body and soul. In his contentment let us leave him and—let him paint.

SCHOOL CHILDREN AND THE ART MUSEUM¹

BY ANNA CURTIS CHANDLER

Instructor, Metropolitan Museum of Art

WHEN we speak of the museum reaching "school children" we are not thinking so much of the exceptionally talented. They will be taken care of and encouraged by societies and individuals who make it their pleasure to encourage and aid those who will be our future artists and craftsmen. And no doubt they would succeed without that help, if the urge within them be strong enough. Neither are we thinking of those children who lack the capacity for artistic enjoyment and feeling which is inherent in every normal child. They, too, will be aided in just so far as it is possible. But we do think of the thousands and thousands of children, the everyday, normal children, in each of whom is the capacity for aesthetic emotion waiting to be fed and developed, that it may live and be enjoyed to its fullest.

We do not want to *make* children *pretend* to like certain pictures, or statues, or vases, but we do want to stimulate their interest so that the enjoyment will come spontaneously.

From Miss Mechlin I understood that she did not want a detailed description of museum work with children, but the relating of "certain experiences" in that work which have "seemed significant," and "certain theories" . . . "evolved as the result of work with children which are applicable to all." In preparation I have consulted with some of the people with whom I have been closely in touch; and the following theories include not only my own but those of an

associate superintendent of schools in New York City, the director of art in the elementary and junior high schools, art supervisors, district superintendents, two principals, several teachers of elementary and junior high schools, and even some of the boys and girls who have been coming to the museum for years as monitors at our Sunday Story Hours.

I. All boys and girls—just as all grown-up boys and girls, but more so—are curious. If we begin the museum work when they are young enough—in the fourth, fifth and sixth grades, if possible with the third grade—they are quite as ready to have their curiosity satisfied and their interest aroused in the good and the beautiful as in the bad and the unlovely.

(a) The younger children—from four or five through ten and eleven years—are more pliant and adaptable, less self-conscious, and therefore quite ready to express themselves just the way they really feel, without the fear that they may be wrong and that someone may laugh at them, which the older children have. It has been proven time and time again that very small children get not only story interest but love of color and form. Surely their powers of observation are being strengthened. Often it is amazing to discover how much they really have understood and enjoyed, even though it may not be so apparent at first. But if they get the habit of coming often to the museum when they are young, they keep it up when they

¹ An address delivered at the Convention of the American Federation of Arts, Washington, D. C., May 14, 15, 16, 1924.



COURTESY OF THE METROPOLITAN MUSEUM OF ART

GROUP OF SCHOOL CHILDREN AT THE METROPOLITAN MUSEUM CHOOSING THE PICTURES THEY LIKE BEST

are older. Many of the children who began to come when they were very young, with their older brothers and sisters, have kept it up constantly, not only through the elementary grades but through the junior and senior high schools.

With the younger classes who come, I often play what I call with them a gallery game, the idea of which was suggested by a school superintendent very much interested in art and the reaction to it, of the smaller children especially. The purpose of the game is to have each child choose, from the pictures or statues or other objects of art in a given gallery, the one which he or she likes best *before* anyone has influenced him at all. One reason is expected from each child for his choice. Only after the uninfluenced choosing do I talk with them about the Secrets of Beauty—as we call them—which all artists must think about.

II. There is no place today for art detached from daily life; for the dull, gloomy storehouse of art objects. Only for art that

is alive and vivid, and for a museum which makes its treasures speak. One principal has thus expressed it: "Only a few years ago, the museum meant little to the schools; now it is a part of them all, and it is from the children of today who are getting the benefit of the museum's correlative work that we are going to get our teachers of tomorrow." We will all agree that it is quite necessary to work with teachers in any cooperative plan. The Metropolitan Museum has a course planned in cooperation with the Director of Art in the elementary and junior high schools of the city; a course credited by the Board of Education as a sixty-hour course, and teachers taking it with the aid of the synopses and slide lists we give them, and the help of their art supervisors, repeat each month in their schools the talk or story, with slide illustrations, thereby reaching many schools who find it very difficult to come to the museum on account of the great distances. These same teachers come each month to enjoy the museum galleries. This is as it should be,



COURTESY OF THE METROPOLITAN MUSEUM OF ART

CRIPPLED CHILDREN FROM THE NEW YORK HOSPITALS VISITING THE METROPOLITAN MUSEUM

and vital. But the majority of class teachers, without museum training, have not the content, the background and understanding of how to correlate museum study with the school studies with the purpose of making the latter more vivid. What is needed is not a repetition in the museum of what has been received in the schoolroom, but an enrichment of those school studies from the point of view of one well acquainted with the museum galleries. Perhaps the time will come when there will be trained in the study of museum galleries teachers paid by the Board of Education in other cities besides Cleveland and Toledo, to help with classes from the schools. It seems to me that a handbook showing how the museum objects may make vivid the subjects studied in the different grades would be a great help to teachers wishing to bring their own classes. The museum collections must vitalize the school studies, and also, in the development

of a love of beauty of form, order or pattern and color, influence the home life.

III. Every school person with whom I have talked has emphasized not only that art must be made a part of the everyday life of the child, but that there must be the most intimate contact between the museum and the schools in order to bring about that close connection. Just printed notices sent into the schools are almost worthless and surely do not bring the results that a friendly letter sent with them does, or far better still, personal contact with the school people; a going out into the schools to establish friendly relations; frequent conferences and planning with teachers, principals, art supervisors, district and associate superintendents. Going into the schools with the cooperative spirit of learning from the school people as well as interpreting the museum, willingness and sympathy to understand their problems, such as limitation of time, hardworking,

weary teachers, nationalities of various neighborhoods, and in New York City—because of the large foreign element—the desire of district superintendents to emphasize Americanization, oral English, diction. Towards this our Story Hours can do a great deal. Almost above all, there must be the enthusiasm of the museum person going into the schools which will help make the school people eager to cooperate.

The agreement among the school people with whom I have talked in regard to school children and the museum is remarkable—just a matter of different wording. It interested me to put certain questions to one of the monitors of the Sunday Story Hours who has been coming to the museum for six years, since he was four. He is a perfectly normal, fat little boy of foreign parentage living on the East Side. He has come to love the museum very much, and as monitor has graduated from Page to Squire and from Squire to Knight. At one of the Story Hours last spring a district superintendent was present, and he was quite delighted with the boy's answers to some of the questions I asked. Accordingly, he was invited to go with me this fall to that district superintendent's office, where I met his principals and told them of the museum work. He was asked what he enjoyed in the museum. He said, "When I was a little fellow (he is now ten) and went to the museum with my sisters, I liked everything but the Holy Poses (religious pictures); now I like them because I understand about what the artists were trying to do, especially those of the Florentine School, and I like the colors of Raphael's 'Altarpiece' very much. But what I like best of all is the armor," and so on, telling very clearly how the stories had opened his eyes to the enjoyment of the galleries and how it all helped in school in oral and written English, history, geography. At the end of his little speech he bowed very low and said in a most gallant manner, greatly to the amusement of the principals, "Ladies and gentlemen, I thank you for your attention!" This is the boy I asked the following questions in writing, and I will read his answers, in rather poor handwriting, I'll admit, but certainly showing thought.

QUESTION: *Should children begin museum study in the younger or older grades? Why?*

ANSWER: Yes! the younger, very much so, about the age of 4, 5, 6. Because if they do, by the time they grow up they will have a splendid mental power of the subject. Begin with the new generation.

QUESTION: *What do you think is the most important thing an art museum can do for the community?*

ANSWER: Get all parents deeply interested in the museum and ask them to send the children here at an early age. Art is a thing of many sides, found in home and school, and everywhere, have all know it and know how to see it.

There seems to be no doubt in the boy's mind!

If we are all agreed, then, that we are desirous of stimulating the interest of boys and girls in beautiful things, work, which can, we feel sure, be best done when they are young enough to be receptive and eager to respond, before their habits are too definitely formed; that all art of today must become a part of the daily life of the boys and girls; that in order to create and keep the close contact between the schools and the museum there must be the most friendly, enthusiastic, and intimate relation between the museum and the schools, perhaps it might be well to mention some of the concrete ways of reaching these boys and girls.

First of all there are the Story Hours. Mr. Kent, six years ago, had the vision of realizing that through the medium of stories, boys and girls could be reached who could not be in any other way, since they entertain at the same time that they instruct and make the art of different people live. Mr. Kent may have had in mind Sir Philip Sydney's statement, "Even as the child is often brought to take most wholesome things by hiding them in such other as have a pleasant taste." His vision has surely proved true. The Sunday Story Hours first given in the museum under the auspices of the School Art League, and then taken over by the museum, reach over a thousand almost every pleasant Sunday. Best of all, families come together, and teachers, principals, superintendents often come to encourage the children. Often the children take their parents into the galleries afterwards to find the illustrative objects. One principal has said, "I wish that the Sunday Story Hours might be kept on without interruption



COURTESY OF THE METROPOLITAN MUSEUM OF ART

GROUP OF SCHOOL CHILDREN STUDYING EXHIBITS IN THE METROPOLITAN MUSEUM ABOUT WHICH THEY HAD LEARNED THROUGH THE STORY HOUR

throughout the year. It is a wonderful work—in offering a wholesome pleasure to attract the children and so offset . . . evil. Another—"The Story Hours at the museum create fine environment for the children; enrich their ideas; help them in both written and oral expression; correlate with their study of history, geography, and literature; their ethical effect is valuable in that they cause the children to appreciate the fine and the beautiful."

If a thing is presented to us in a vital form, nothing can destroy it. "The Mission of the story teller is to interpret beauty among all peoples and in all ages." The pleasure derived from Story Hours is especially evident on the part of the crippled children for whom special story hours are held. If through them they can be borne away by their magic gift, imagination, and made to see and enjoy beauty and so receive greater happiness—their story hours are well worthwhile. One little, helpless, crippled boy, after a story called "On the Other Side of the Picture Frames," asked his mother for a picture frame. She had not been present at the story, so gave him a small frame. "Oh, Mother!" he cried, "I can't get through that frame to visit the Picture People!" It was all very vivid to him.

It is easy to dwell on the Story Hours because of the ability to reach through them many children of all ages. Of great importance, also, are the classes from the elementary and junior high schools coming in school hours to make more clear and vital their school work. Many classes come from the experimental schools which have been established, and in that connection, I should like to bear witness to the fact that the museum work has been especially helpful to the boys and girls whose mentality is a little below the average. The study of the art and lives of the people, of the long ago and now, stimulates them, creates ideals, and trains in citizenship. There is the Gallery study teaching observation and self-expression; Play Hours of smaller groups based on the Story Hours, with the acting out of the story in the classroom—the dramatic instinct of the children being so strong; the game of taking memory poses in the classroom of gallery objects for others to guess; the putting together of Puzzles of Paintings, Armor, Rugs, etc., Hunting for Treasure in the galleries; lantern slide games with boys and girls talking about the slides; clay modelling; drawing in the galleries to appreciate with their fingers as well as with their eyes beauty of workmanship, form,

line, and color. There is the reaching of children at a distance by means of the teachers who repeat in their schools the museum lessons; books with art stories for children interpreting the treasures in museums, Miss Howe's children's Bulletin, Educational Moving Pictures; and one day there will surely be more museum extension work, with art and social centers for the reaching of the boys and girls and mothers and fathers, too, in communities so far away and sometimes so poor that the children cannot get to the museum. Best of all, perhaps one day arrangement will be made between the museum and the Board of Education in New York City and other cities where distances are great, so that school busses of some kind will be provided, enabling all those children to have at least

a few visits to the museum. Two district superintendents have expressed themselves as thinking that is what is most needed today.

The Democracy of Art is the ideal of today; and especially in crowded cities we cannot give any too much of the love of beauty. The museums are helping train the children to be the citizens, parents, and teachers of tomorrow; with the eyes to see, clearer and strengthened ambitions and ideals, minds and hearts to understand, and wills to do. I shall always remember what Mr. de Forest said several years ago at a meeting of the Federation in New York and which embodies it all: "If the learning how to see and enjoy beauty brings greater enjoyment to their lives, it is enough to justify the preaching of the Gospel of Art."



BURGOS, SPAIN

AN ETCHING BY ERNEST D. ROTH



A HOLY MAN RECEIVING A WORSHIPPER
16TH CENTURY PERSIAN

INDO-PERSIAN MINIATURES

THE JOHN FREDERICK LEWIS COLLECTION

BY D. ROY MILLER

IF WE are less familiar with the art of India and of Persia than with other eastern arts, it is doubtless because the examples are much more rare. Formerly almost all the palaces and many of the temples in India were enriched with wall decorations and statues. However, during political upheavals many of these larger works of art were destroyed. Book illustrations, being smaller, were more easily carried to places of safety, and it is for this reason that Indo-Persian art, as we know it, is largely an art of book illustration. Even on this miniature scale, it is a great art. The composition of the paintings is so well planned, and their detail so accurate, that

each illustration could be satisfactorily enlarged to fill any space of the same proportions. The miniature art which remains to us is the best testimony to the beauty of the art which has perished.

Persons interested in tracing the relation of arts of different countries will investigate the influence which this eastern art undoubtedly exerted on the contemporaneous art of Italy. Nor did it pass unnoticed in the north of Europe. It is said that Rembrandt, who resided in Amsterdam, then the headquarters of the Dutch East-India Company, collected eastern paintings. Among Rembrandt's pen-and-ink studies at the Louvre, the British Museum, and other places, are

a number that have been identified as copies or adaptations of Indian miniatures. After his bankruptcy in 1656, it is recorded that "a book of curious miniature drawings" was one of the objects of his sale. We may believe that this book contained the originals of the Mughal studies to which reference has been made.

Indo-Persian art was evidently not without prestige for European art of the same period, but during the centuries which have elapsed it has become less familiar. It was, therefore, with somewhat the sensation of discovery that we viewed last season such an exhibition as that held at the Pennsylvania Academy of the Fine Arts. The miniatures and valuable books in this exhibition were all from the collection of John Frederick Lewis, the President of the Academy, who has for years been assembling the most pleasing available examples of Indo-Persian art. He has now probably the best collection in the United States, although fine examples may be found in the Boston Museum of Fine Arts, the Metropolitan



KIDARA RAGINI

RAJPUT—18th CENTURY



DETER WAZIR KHAN

MUGHAL—LATE 17th CENTURY

Museum, the museum of the Rhode Island School of Design, and the Freer Collection, as well as in other private collections.

The first striking thing about the Indo-Persian miniatures at the Academy was their color. These artists had probably more knowledge of color than we. Their harmonies seem to be governed by definite laws, at which we can only guess. Perhaps there were rules analogous to those of music. Whistler suggested such an end when he named his paintings "Symphony in White" or "Variations in Violet and Green."

Under the Mughals, Indo-Persian art, though different in character, was comparable in greatness of achievement to the art of the Renaissance in Europe. This was partly due to the encouragement offered the artists by the Mughal rulers. Akbar, Jahangir, and Shah Jehan kept artists at their court to beautify the buildings which they erected and to commemorate the history of the empire. In the eighteenth century the empire declined, and it has since existed for poets in dreams of eastern wealth, splendid as the Arabian Nights, and almost as fabulous. So it has passed into



A PRINCE SEATED UPON A PRANCING PIEBALD HORSE
RAJPUT—18th CENTURY

the mouths of even ignorant people, who still speak of the "Great Mogul," little thinking what magnificence was once expressed by the words.

It is this long-passed glory that the Indo-Persian paintings resurrect for the connoisseur. He sees again the gardens of roses and flowering almond trees, ponds where pink lotus blossoms float, and fountains from which many rills run through marble conduits to refresh the flowers. Slender pavilions rise among arbors of trees heavy with fruit. The floors of the palace are inlaid with the finest mosaic, and no detail lacks adornment.

The general use of gold, the magnificence of the architectural decorations, and the costumes of the men and women show that the age was one of the greatest luxury. Yet one feels—perhaps because of the perfection of the artists' workmanship—an inner strength, like the force of a blade of the far-famed Damascus steel. As in the Arab horse extreme lightness is united to great vigor, so in all that pertains to this wonderful people, and especially in their art, delicacy is combined with power. As a symbol of this union of courage with the enjoyment of life, we have the miniature

portrait of a warrior with a sword by his side, but with a flower in his hand.

The archaeologist will be interested in an often repeated motif which traces to early Aryan ancestry. Just as the sheep motif runs through the story of our testaments—the records of a people whose flocks were precious—the cow appears frequently in the art of the Hindoos, also a pastoral people. Krishna is shown with his milkmaids, and there are paintings of wonderful palaces through the marble trenches in the gardens of which milk flows like water.

Indo-Persian art, like most eastern art, is flat and decorative rather than realistic. It does, however, sometimes present the sensation of rapid motion. It is a curious fact that the flying drapery in the "Raja Hindola" (a reproduction of which is given) demonstrates the sculptor Rodin's theory of depicting motion. He believed that successive stages of movement gave a better impression of motion than the camera which snaps an abstract truth which the eye never sees. In the swing in question, a photograph would probably show the drapery of both figures blown in the same direction. But the artist has known better, and in extending



RAGA HINDOLA

RAJPUT—18th CENTURY

the garments in opposite directions he has suggested, first, the upward motion of the swing, then the poise at the zenith, and finally, the beginning of the downward sweep. The picture is vibrant with motion. The lines of the swinging figures are continued in the curve of the tree, the swelling fields, and in every detail of the design.

The swing motif is a favorite one with Indian painters. It is one of the "Musical Modes" (Ragas and Ragini), and it would suggest to an Indian observer a strain of music appropriate to some season of the year, or time of day. For certain times and seasons special Musical Modes were appropriate. The paintings might be displayed, while the accompanying songs were sung. To sing a song, or exhibit a picture not suited to the season, would have been considered an impropriety, just as we should feel the incongruity of receiving a valentine on Thanksgiving Day or in seeing a man dressed like Santa Claus on the Fourth of July!

In addition to these Musical Modes, the artists at court were required to paint historical subjects and portraits of eminent men. In this way an excellent pictorial record of the Mughal Empire has been kept. Akbar was especially proud of the artists of his court. Every week he reviewed the work which had been done, in order to award prizes to the most deserving. He is reported to have said:

"There are many that hate painting, but such men I dislike. It appears to me as if a painter has quite peculiar means of recognizing God, for a painter, in sketching anything that has life, and in devising the limbs one after another, must come to feel that he cannot bestow personality upon his work, and is thus forced to thank God, the Giver of life."

Akbar's son, Jahangir, shared his father's love of the fine arts. He says of himself as a connoisseur:

"I am very fond of pictures, and have such discrimination in judging them that I can tell the name of the artist whether living or dead. If there are several portraits in the same picture painted by several artists I could point out the painter of each. Even if one portrait were finished by several painters I could mention the names of those who had drawn the different portions of that single picture."

Perhaps because of the patronage of the court, no branch of Indo-Persian art deserves greater respect than that of portraiture. And of the portraits painted for the benefit of contemporaries and posterity, none are more beautiful than those of aged men. They are painted with the greatest sympathy. They are usually alone, as though the cares of life and the distractions which formerly surrounded them have now no place in their calm thoughts. In one especially, the portrait of Deter Wazir Kahn, the pale green and gray background is starred by the blossoms of young trees, as though to suggest the springlike character of his mind, in contrast with his snowy beard. In some strange way, one is reminded of Pindar's beautiful verse: "Hope cherishes the soul of him who liveth in justice and virtue, and is the companion of his youth, and the nurse of his age." The Persian painter has exactly expressed the spirit of the Greek poet. The aged man, so calm and dignified, is surrounded by emblems of the young beauty which reigns in his mind.

The Grand Central Art Galleries of New York made several important loans to the notable exhibition held during the summer on the Heinz Million-Dollar Pier at Atlantic City.

These Galleries are to take their large annual exhibition to Aurora the first two weeks in November and, following the precedent of the successful Atlanta exhibition, they will take with them about fifteen or twenty of the leading American painters and sculptors.

The Galleries have scheduled several small exhibitions for the fall, one at Ogdensburg, N. Y., one at Vassar College and the third at Memphis.

They have arranged to take the entire foreign section of the Carnegie Exhibition for 1926 in their Galleries, March 7 to April 21. There will be over 250 paintings.

The next drawing for order of choice among the lay members of the Painters and Sculptors Association will take place on the night of October 3, and it is hoped to make this quite an important social event. All of the paintings and works in sculpture which constitute the Founders' Show are on exhibition, now occupying four galleries.



RAIN

EVERETT L. WARNER

EVERETT WARNER'S PAINTINGS OF NEW YORK

THERE is more sober truth than mirth in the old saying, "God made the country and man made the city," yet, despite their ugliness, cities have an appeal which the unspoiled open country sometimes seems to lack, even to those who most keenly recognize its superior loveliness. Possibly it is because the city is man-made that it has this attraction. As one well-known writer once remarked, man is the most interesting of all things to man. Perhaps instead of man we might substitute "life" and have the meaning unchanged, for, after all, it is the life which a city represents that is its attraction save in rare instances when it has been built as a work of art with great beauty. The hum and roar of a great city, like a human thing, quickens the pulse even when it awakens a sense of awe. It is the artists, however, who have opened our eyes and enabled us

to see beauty in man-made cities where, indeed, at a glance none would be said to exist. The cities of the old world, with their cathedrals, their palaces, their picturesque buildings, furnish excellent material obviously for transcription and interpretation. We recall instantly the etchings of Whistler, Meryon, Cameron and Pennell. But what of our new world, new-made cities which can point with pride to few such buildings of superlative beauty and must confess to much that is hideous? They, too, the artists find, have beauty. Colin Campbell Cooper through his painting, Joseph Pennell through his etchings and lithographs, have shown us the picturesqueness of the sky-scrapers which, looming high in air, have converted New York into the appearance of a city of the Titans. More lately Everett Warner has painted a series of pictures of the great metropolis which witnesses to the beauty of



MANHATTAN CONTRASTS

A PAINTING BY
EVERETT L. WARNER



WEST STREET

EVERETT L. WARNER

its commonplace and point out the interest to be found in contrasts of old and new, great and small. This series of paintings shown in New York last season, and being circuited as a special exhibition by The American Federation of Arts this season, seems in unusual measure to set forth the spirit of the city it pictures, as well as its aspects. Four examples of these paintings are here reproduced (one as the frontispiece) and will be found illustrative of our meaning. They are all conservative paintings, excellently drawn, almost gravely painted as by one who respects both his subject and his art. They are pictures which, we believe, will live because of their inherent worth and significance. The romance of the city is in them, but this is interpreted through the medium of paint with full appreciation of its limitations. It was undoubtedly the compositions, the coloring, those elements which go to the making of a work of art, which served as

urge to the painter. Joseph Conrad in one of his essays differentiates thus between craft and art. He says, "Efficiency of a practically flawless kind may be reached naturally in the struggle for bread. But there is something beyond—a higher point, a subtle and unmistakable touch of love and pride beyond skill; almost an inspiration which gives to all work that finish which is almost art—which *is* art." These paintings by Everett Warner have that "subtle and unmistakable touch" by which token they may be recognized as art, and art of a fine quality. It is this touch that for some years now has distinguished the works of this artist.

An attractive series of postcards of the exterior and interior of the Alumni House, Vassar College, has been reproduced from pen and ink drawings by Edith Emerson and Caroline Hayward.



THE MEDICINE MAN

CYRUS E. DALLIN

FAIRMOUNT PARK, PHILADELPHIA, PA.

DALLIN THE SCULPTOR

HIS INDIAN STORIES IN MARBLE

BY KATHERINE THAYER HODGES

STANDING in a broad open park at the entrance to the Museum of Fine Arts, in Boston, is Cyrus Dallin's statue, "The Appeal to the Great Spirit." Thousands of men, women, and children, of all nations, colors, and creeds, stop to admire this picturesque and pathetic equestrian statue and pay homage to the genius of its creator. This remarkable statue has a message for all. Although the spectator admires the superb modelling of the horse and the manner in which the rider sits, revealing a lifelong habit, one is most impressed by the pathetic gesture of the Indian. His head is thrown back and his arms extended in abject surrender and despairing appeal for justice to the "Great Spirit" above. On his face is an expression of intense pathos, of

pleading for help. Mingled with the admiration that all beholders express for the work is the message of trust and confidence in the Great Unseen Power which the statue conveys.

But many are the queries of the nature of this Indian's appeal. Is it for himself, for his tribe, or for his rapidly disappearing lands? Many people, in studying the statue, feel that there is a story back of it which only the sculptor can answer.

With a long list of questions in mind, and with pleasant anticipations—for Cyrus Dallin's cordial, genial hospitality is well known—I started for the prearranged interview. Mr. Dallin, his charming wife and three manly sons have their home on a high hill overlooking Boston Harbor. Eight miles



CYRUS E. DALLIN IN HIS STUDIO MODELING THE FIGURE OF "STANDING ELK"

off to the east is Egg Rock Light, Nahant, and the boundless ocean. It was the kind of an interview which savors of a holiday.

Mr. Dallin's studio is in his home. With nature and beauty all around him, away from the noise and rumble of the city streets, he does his work. As he says, "Here I can be in touch with the eternal things." Surrounded by his works of art, everyone expressing a message of "the eternal things," was an ideal place for a "story." The only difficulty in interviewing Mr. Dallin is his extreme modesty. He is the genial host, the courteous gentleman who graciously exhibits his work for the entertainment of his guest, but who has little to say regarding his achievements.

Fortunately the interviewer had the schoolboy's proverbial penchant for asking questions, and a persistency to break through the sculptor's reserve in speaking of himself. Otherwise there would have been no "story"—only the memory of a delightful holiday spent in the artist's studio.

Yes, there was a story behind the statue.

This was a point upon which Mr. Dallin would speak freely. His eyes shone with enthusiasm.

"'The Appeal to the Great Spirit,' is the last of four companion pieces," he explained. "They are all statues representing a sculptured story, both historic and human, of the Indian and his relation to the white man. The first one, or the beginning of the story, is 'The Signal of Peace.' This statue symbolizes the first contact between the two races, which was invariably friendly on the part of the Indians."

The next of these companion pieces is "The Medicine Man," which represents the Indian's awakening to the possible menace to their civilization by the advent of the white man. This awakening is symbolized by the Medicine Man or spiritual head of the tribe, who, having had a vision or a dream, in which he is told of the threatened danger, warns his people against the white man whom they had welcomed with friendly gesture.

"The Protest," the third in the phase of



THE SIGNAL OF PEACE

CHICAGO, ILLINOIS

CYRUS E. DALLIN

the situation, is represented by a militant warrior in a gesture of resistant protest, as he hurls defiance at the white man. This symbolizes the warrior period when the Indian endeavored by force to stop the incursion of the white man.

Then comes the fourth and last period, which is symbolized by "The Appeal to the Great Spirit." The Indian realizes that his friendly overtures have been his undoing; the warnings of the Medicine Man have been disregarded; the rights and powers of the warriors ground to dust, and the Indian takes his case to the Great Spirit, pleading for help and succor. "So true of all human beings!" says the artist. "When material plans and helps fail, we reach out to the spiritual."

Bostonians say that this is the most beautiful of the four statues. They are well content that this was the one to remain in Boston, a fitting greeting to visitors to the Museum of Fine Arts. Undoubtedly residents of Chicago and Philadelphia, where are located two of the other statues of this series, have the same feeling of satisfaction at the selection which their cities were enabled to make.

The statues all received medals at the Paris Salons. The first, "The Signal of Peace," was one of the most admired works of art at the World's Fair. It was purchased by Judge Tree, who presented it to the city of Chicago, where it now stands on a promontory on the lake shore.

The Austrian Fine Arts Commissioners sent a delegation to Paris, with instructions to purchase "The Medicine Man," which was so well esteemed by the French artists that it was given an enviable place in the Salon. While the delegation dallied, America aroused to her danger of losing this famous prize. With her usual assurance, she stepped in and purchased it, much to the chagrin of the Austrians. This statue is located in Fairmount Park, Philadelphia.

"The Protest" was first shown at the St. Louis Exposition, and is the only one of the series not made permanent.

Mr. Dallin's keen understanding of the American Indians enables him to portray them as no other sculptor has ever done. This understanding came to him through eighteen years' close association with the red men. He was born in the early sixties

in a log cabin, in a little frontier community made up of white people—mostly miners—and Indians of the Ute tribe. It was from these Indians that the state obtained its name. The boy's first ideas of beauty, except nature and his mother's face, came from the Indians, as expressed in their basketry, beads and pottery.

"Their beautifully decorated costumes," he said, "were marvellous revelations of beauty. They engendered estatic emotions that fairly hypnotized me whenever I saw one of these splendid fellows in his gorgeous trappings. I would have given anything to have possessed one of their costumes." The artist smiled reminiscently as he thought of his boyish desires.

The Indian's intense love for the beautiful, which is strongly characteristic of his nature, instilled into the boy's mind a deep admiration and respect for the red man, which he says he has always tried to depict in his work. He places the Indian on no pedestal, but sees him as any other human being with the same rights which should be respected. Mr. Dallin declares that Indians have much the same characteristics as other mortals—the same love and kindness for those whom they trust, and the intolerable hatred for their enemies which was shown by many white men during the World War.

Justice is a strongly developed characteristic of Mr. Dallin's nature. It makes him feel keenly the unfairness which has been meted out to the Indians. "In innumerable instances," he says, "it has seemed that the Indians had no rights which the white men were bound to respect." The injustice which the Indians have suffered has aroused in him a desire to express the Indian nature as he sees it, that the white man may understand the red man better. In speaking of this aim, he said, "If I have succeeded in any measure, my work has not been in vain."

Possibly those who view his work realize even more fully than does the artist himself how highly successful he has been in expressing the Indian nature and conveying to the white man his appeal for justice. The red men have become so civilized now that it is only in one's remembrance of them that justice can have its proper place.

As Mr. Dallin speaks of his struggle for an education and for the development of his



THE PROTEST

CYRUS E. DALLIN

talent, one can read between the lines much more than he tells. There is written so clearly "that all who run may read," of an unbounded love for the beautiful, for the highest and best in everything in life; the determination and persistency to reach his aim, surmounting all difficulties in his endeavor to reach out and grasp the real things; his willingness to put aside the unimportant, however alluring they may be, to reach the "eternal things of life," as he calls them.

These characteristics were undoubtedly strengthened and developed through his early environment. The sublimity of his work may be traced directly to the mountains, with their majestic outlines and changing color. They are closely blended with all of his earliest recollections. A vague reminiscent smile passed over his face as he spoke of the Wasatch Mountains and their influence on his life. It made one feel that he was roaming once more through grim canyons, shaded by ragged cliffs, where with the Indian boys he used to pick raspberries, explore deep crevices, and roll stones down the mountain side.

The boy's first attempt at modelling was in making round balls from clay, in which were embedded willow wands. These were used as weapons in playing a favorite game of the boy—"mimic battle."

From modelling these simple round balls, the boy soon came to attempting more pretentious objects. These included animals, particularly horses. Even before this his artistic ability had been shown in school, where, he frankly acknowledges, he was the bane of his teacher's life. She felt that he was idling away his time because he spent it in drawing faces and figures on his slate when he was supposed to be "doing his sums." The artistic nature of the seven-year-old boy soon began to find expression in modelling the heads of his friends—the Indians. As he grew older he began to long for an education, particularly in art. His dream was to become an artist. But he could see no way to obtain the necessary training. He practically lived out of doors, barefooted and in patched clothes. He shot ducks, picked berries, and dug segos. When he was fourteen he and another boy earned the munificent sum of fifty cents a day driving a vegetable wagon to a silver mining



STATUE OF MASSASOIT

CYRUS E. DALLIN

PLYMOUTH, MASSACHUSETTS

camp 40 miles away. In the fall young Dallin would go away up to snow-line to cut and haul the winter's supply of fuel. The wood cutters slept in the open, rolled in blankets, with their boots for pillows. Occasionally they awakened to find themselves covered with a couple of inches of snow, which spread over the mountains. Tracks of bears which had been prowling about not far from them through the night were seen in the fresh snow.

When the boy was eighteen years old a change came in his life. He was working in one of his father's mining camps, sifting ore. When the miners struck a bed of soft, white clay, one day, it proved too great a temptation to the artistic nature of the boy. Until that time he had done his work without interruption. He immediately improvised some tools and went to work with the clay. The result was two life-sized heads, which won from the miners both admiration and astonishment. The miners sent the heads to a fair which was held soon after at Salt Lake City. They were seen by two men, who were convinced that they were the work of a genius. These men made it possible for the boy to come to Boston, where he began his studies with Truman H. Bartlett, the sculptor. In return for his teaching he worked around the studio when he was not modelling.

For nine years young Dallin remained in Boston. They were years of hardships and struggles. But the knowledge that he was going forward by leaps and bounds in his chosen profession was a panacea for all the heartaches. To the young man the goal of success was always before him, and the artist's love in his work urged him on.

When he was twenty-seven years old he went to Paris, where he immediately attracted the attention of some of the most able French sculptors and artists. Among them was Rosa Bonheur, who was always a charming and sympathetic friend and co-worker. During this time Buffalo Bill was in Paris with his company of Indians. Cyrus Dallin and Rosa Bonheur, both fervent admirers of the Indians, often worked together from the same model at the Indian camp.

Mr. Dallin's work soon had a prominent

place in the Salon, and fame and success were not long in coming.

For many years, Mr. Dallin says, he has had three interests outside of his family—art, archery and astronomy. Three years ago, he added another interest—the Japan Society of Boston. When this society was organized the members of the governing board wanted to find for its president a man of broad vision, a keen understanding of the principles of the brotherhood of man, indisputably American in loyalty and sentiment, and at the same time an unwavering sense of justice toward all mankind. They decided that Cyrus Dallin was the right man for the position. His success in the work has proved the wisdom of their choice. The society clearly expresses Mr. Dallin's views. It strongly approves of restricted immigration, but it holds that "it is essential that the people of both America and Japan should have a better understanding of the aims, thoughts and motives which govern the two nations, and that our mutual relations should be animated by moral and sympathetic considerations."

In speaking of sculpture as a profession, Mr. Dallin said that he feels there is no profession which offers more to young men, but success does not lie along flowery paths of ease any more than in other professions. In fact he acknowledges that the sculptor may find the road to recognition and financial success even longer than that of other professions. His face glowed with pleasure as he spoke of one of his sons who is following in his footsteps—studying art. Possibly the satisfaction which he expressed came not only from the gratification of the aesthetic which he would enjoy, but because he looks upon art as a great developer of character. The sculptor claims that a broad appreciation of art enables one to look up and out of himself, to see the beauty and charm in everything about one, to broaden the mental horizon, to double the capacity for enjoyment, to feel the poetry and harmony of life, and to live with the eternal things above the pressure of cark and care. Art lovers, he declares, are demanding more and more the embodiment of lofty ideals which the artist must have in order to do his best and most acceptable work.



THE TRAM

BOUGHT BY THE MODERN GALLERY OF ROME

VIRGILIO GUIDI

THE ITALIANS AND SOME OTHERS IN THE VENETIAN BIENNIAL

BY HELEN GERARD

THE Venetian International Exhibition of 1924 opened—for the first time since the war—with a happy return to traditional auspices on St. Mark's Day which, true to custom, favored the brilliant festival inaugurated with the arrival of the King. The magnificent palaces hung with tapestries and red and gold brocades, flags everywhere, the dense multi-colored crowds framed the swiftly moving *corteo* which escorted the beloved sovereign, accompanied by state and city dignitaries, in the rich black fleet of the municipality gondolas, each rowed by four gondoliers in the traditional costume of dark blue with gold fringed sashes and hat ribbons. With outrunners in the eight-oared shells of the famous old Bucintore Boat Club, the beautifully ordered procession comprised many types of lagoon craft, including the

long, high-pooed *bisnone* of the Renaissance festivals, sumptuous in design, embossed in gold, silver and colors repeated in the silk banners and in the Cinquetesque costumes of the gondoliers, eight rowing in the waist of each *bissona*. Band after band played the Royal March, and the crowd's staccato "Viva il Re" was accompanied by the clapping of hands all the way from the red carpet on the white marble steps of the station to that of the Public Gardens in front of the Exhibition Buildings where, as in the Piazza San Marco, floated the tri-color beside the ancient red and gold fork-tyed standard of St. Mark.

Auspicious also the unsealed doors of all the foreign pavilions, each, for the first time since the war, with its own exhibit.

But how indicate the merits and demerits of a show, which, as completed by the middle

of June, numbers over twenty-six hundred works; some fifteen hundred paintings, two-hundred and fifty sculptures, of water colors, miniatures, almost one hundred and thirty, and more than five hundred black and whites?

The Italian Section, as usual, is the most interesting—all limitations acknowledged—both in quality and in numbers, which are ten times at least that of the average of the foreign exhibits. And, as usual, some of the most delightful and instructive work is in the memorial collections, this year reduced to five. Of them the paintings of Antonio Loto (1844-1911) and Ugo Valeri (1874-1911) are eclipsed in a résumé so brief as this must be by the canvases of Domenico Induno (1815-1878), the once celebrated Lombard realist who, nearly a century ago, broke away from the then prevailing decadent post-Renaissance painting and from successive Romanticism; still more eclipsed by Bartolomeo Bezzi (1851-1923), who also began his career among the Lombard realists but soon became, says his admirer the critic Nino Barbantini, a lyric Venetian landscapist.

The largest memorial and the most moving one-man expression of sentiment and skill is in the one hundred marines and landscapes—mostly of the North Adriatic region, especially of Venice—by Pietro Fragiaco. Born at Trieste, living always at Venice, Fragiaco died suddenly shortly after the opening of the last exhibition; and it has been a tribute from his confrères in the management to make this collection of his paintings touching the high-water mark maintained from 1884, when the artist was twenty-one, to about the time of his death, when, says Ojetti, closed the epoch of painting (opened by Constable) "which put into landscape the nostalgia of the infinite."

This year, especially, we should be grateful for the severely chosen paintings of Induno, Bezzi, Fragiaco, lest we forget the great unchanging essentials of the art, which they knew, and lose ourselves under the fascination of "manner," for in the present ascendance of neo-classicism, post- or anti-impressionism, all easily suffused eyes see only the phases of excellence achieved in the triumphs of the hour, and which copy-cats are working overtime to imitate. In passing from these memorial halls to the twelve personal shows

by living Italians, we make an involuntary confession of artistic faith, so sharp are the lines of difference.

This cleavage, however, is avoided by the step from Fragiaco's room into the next one, where twenty-six landscapes and town scenes by Ferruccio Scattola keep the spirit in the same atmosphere of the sincere Venetian painting for the love of both subject and limpid expression. No one better than Scattola understands the true "flavor" of Medieval San Gimignano—whose walls and towers have so many interpreters, native and foreign—nor paints with purer feeling the charm of town square or countryside at Assisi, Siena, or Venice, either in the confessions of her intimate recesses or upon the open lagoon. It is regrettable that Scattola was unable to accept Director Saint-Gaudens' invitation to exhibit this year at the Carnegie International.

The anti-impressionist or neo-classic, either from conviction or pose, must begin with the *mestra personale* of Felice Casorati, an exhibitor at Pittsburgh also this year. More than a dozen portraits, nude and draped groups and still-lives in oil, together with a few drawings, show the new orientation developed in the past two years by this young Veronese living at Turin, who is already otherwise defined in the modern Italian galleries, always with the strong and refined intellectuality, not to say cerebrality which is here interpreted by some of the most aesthetic, balanced, well composed, substantially constructed and technically exquisite modern painting I have seen. Criticism is mute before the superb quality and dominating achievement of the portrait of the Sra. Gualino, in which, for once, the tour-de-force and intellectuality do not scream their convincing messages, nor is there the usual limpid vacuum in place of atmosphere between the subject and the background of faultless taste.

A far second in the Italian phase of the neo-classical movement is Ubaldo Oppi, a young, widely traveled, and much admired Bolognese, this year making his first show in twenty-three canvases, personal, with robust sense of form, space, order, classic message, but a monotonous palette which, in his landscapes, his figures and the severely sumptuous stuffs he affects, would be richer if it were cleaner.



TUSCAN COUNTRYSIDE IN AUGUST DROUGHT

FRANCO DANÉ

BOUGHT BY THE MODERN GALLERY OF FLORENCE

While we are in the striving intellectual vein is the only psychological moment possible for the room assigned to "Six Painters of the Century '900,'" a group of well-known ex-futurists, etc. Bucci, Funi, Malerba, Marussig, Sironi, Dudrevill, from several parts of the country lately united under this childish name "to clarify their vision, each in his own way, upon the old masters' ideals of the plastic arts"—a slogan much in favor just now. Better "strive" less, observe and *just paint*. Like Spadini!

Those of us who, immune to isms and ists, can still delight in the simple and straightforward expression of a normal inborn and perfected ability to paint, go directly to the first *sala d'onore*, filled this year by Armando Spadini, Florentine by birth, and resident in Rome since 1910, when he received the National Pension. His pictures seldom exhibited or upon the general market, Spadini seems to have found the old masters' ideals within himself: that is, to paint what he sees and *feels* until he has achieved his expression. The true texture of flesh, also, human nature's daily food, the look of love and interest in life, are in his women

and children. Captivating infancy is in his babies, the lure of out-of-doors in his landscapes,—beech trunks in a wood, the feather of poplars against a Spring sky; a charm quite personal attracts in his still-life, animals and barn-yard groups.

The turkey with hens and rabbits purely as technique outshines anything of the sort in the exhibition. Self-formed upon the soundest principles of impressionism, Spadini has a technique which is at times as marvelous as Caserati's—with which it has nothing in common. If less spaced and organized in composition, as in the rich and joyous "Finding of Moses," it is also less monotonous, equally sound, though not so insistent in construction, strong, delicate with abundance of variety in color, with atmosphere, movement, vitality; all based upon and pervaded by directness and simplicity. Spadini, also, had nothing with which to accept the invitation to exhibit this year at Pittsburgh.

Alessandro Pomi, the young Venetian well known at the Carnegie International and to the readers of this magazine, this year makes his first personal show in eleven

canvases, virile, clean scenes of life and of Nature which throw out their messages as far as they can be seen, for, although impressionism, especially of the broad Zorn type is out of fashion here as elsewhere, Pomi courageously stands by his guns under the fire of all opposition. Besides several small landscapes and figure pieces, one of which has been bought by the new Florentine Modern Gallery, four large pictures of widely differing problems in light, including a daylight interior, "The Experiment," a standing group of three scientists intent upon the result of a laboratory test.

Ludovico Cavaleri and Alessandro Milesi, Venetians of reputations made long since, have shows of especial interest, Milesi showing portraits that brought him fame as far back as 1888 beside another painted this year of the Venetian historian, art critic and *letterate*,—author of the incomparable "Vie Intime de Venise"—Pompeo G. Molmenti, which has been acquired by the Modern Gallery of Milan.

Greater diversity could hardly be found than between the three remaining personal shows, all in one room and all impressionism, Plinio Nomellini's eight exuberant canvases, mostly inspired by Capri, with a vast centre piece entitled "Incipit nova aetas," interpretive of the festive inauguration of the Fascisti before the Palaggo Veretuo at Florence.

Italico Brass, long established exhibitor at Pittsburgh, now in the Carnegie Permanent Gallery, covers part of a wall with his spirited and characteristic interpretations of Venetian life, the largest a vivacious Sunday afternoon crowd in the *Piazzetta*, with a flight of pigeons overhead, the most appealing a group of night roving masqueraders at the foot of one of the columns, "La sonata d'Arlecchino."

Eighteen paintings are by Giovanni Romagnoli who, exhibiting this year at Pittsburgh, is well before our public as winner of the Second Gold Medal and \$1,000. All of it figures or heads, this work is among the most striking in the exhibition, especially a series of nudes each of which achieves a particularly brilliant technical stunt, but which is criticised for monotony in golden yellows, a "scheme" I take to be a part of the virtuosity for its varied play upon the flesh, with a few well handled contrasts.

First among the many notable single



THE EXPERIMENT

ALESSANDRO POMI

Italian paintings are the deep toned seated peasant woman, wonder-eyed, passive under a stunning grief, with a gold medal upon her breast, the "Mother of a Hero" by Giuseppe Montanari, Virgilio Guidi's "Portrait of my Mother" and a large group of almost life-size figures in the "Tram" of a "*Fernicolare*," and Antonio Barrera's lean olive skinned "Susanna," sitting near an open window, the old men in the street below a well employed perspective motive in leading the eye back to the psychological interpretation of self-satisfaction cleverly revealed under "Susanna's" pretended unconsciousness. Vittorio Borielle, a Neapolitan of twenty-

six, exhibiting for the first time at Venice, has been allotted a striking place for his large full length portrait of the young son of the Marchese Gondi. Bartolomeo Sacchi's "Blind Man" crossing a Venetian bridge on a bleak winter day is a powerful expression of dire misfortune bought by the King. One of the best individual landscapes is F. Dani's sincere and colorful "Tuscan Countryside in August Drought" bought by the Modern Gallery of Florence. Much attention has been attracted to the "Dispute with the Doctors" by Primo Conti, which, for qualities that to me do not balance the defects, has been awarded the first prize by the newly formed Italian artistic society or "brotherhood," "La Fraglia di Artisti."

Many of the best single paintings also are over names which the Carnegie International has made known to our public: Emma and Beppe Ciardi, Francesco Sartorelli, Nino Bussetto and Ercole Sibellate whose "Horses and Doves" the King has bought and presented to the Modern Gallery of Venice; by Besia and Maggi of Turin, by Carozzi and Gaudenzi of Milan and Renate Natali of Leghorn. Among the artists whose work was noted here two years ago are Egger-Lentz with a striking almost monochrome and detail eliminating "Resurrection," oil paintings and perhaps the best water colors ever seen in Italy, especially the vision of the "Kremlin at Moscow" by Paolo Salao Mara Corradini's "Among the Dunes," a Dutch milk-woman under her double load, is seen against a landscape delightfully suffused with golden light.

Besides Amleto Cataldi's great bronze "Woman Running" and Wildt's much criticized monumental heads of Mussolini, Toscanini and Grubici there are few sculptures of exalted expression; but much and varied notable work is in the two personal shows, a large one by the well known Roman "decorator," as he calls himself, who is one of the foremost art critics of Italy, Antonio Maraini, and in Giuseppe Graziosi's collection of character and classic interpretations, which are exhibited with a collection of distinctive etchings and lithographs.

The small exhibits of decorative art are of high order, in glass windows by Pietro Chiesa, Junior, glass ware from several of the ancient factories at Murano, the most

notable in gold decoration designed by Vittorio Zecchin, Director of the works of the Segan family who has been blowing glass in an unbroken line for six centuries. Beautiful majolica is by Polideri and ceramics exquisite in texture, form, surface and decoration—resembling glass—is shown by Galileo Chini who decorated the cupola of the central building and exhibits two notable oil paintings, "Nostalgia di Bankok" and "Fecondazione." Umberto Bellotto's fifty examples of wrought iron are among the best sellers of the exhibition.

A separate room for Italian water colors and miniatures is an innovation sustained by some excellent work in neglected departments. The black and whites are led by the personal show of Edgar Chahine, Parisian Armenian, who lives at Venice much of the time and interprets especially the women of the people. Of the Italians' work two notable etched portraits without shadow are by Carlo Sbisà, four landscape etchings are by Emilio Mazzoni-Zarini, one of which has been bought for the Modern Gallery at Rome, as has also the one outstanding copper-plate engraving "The Rebirth of Venus" by Benvenuto Disertori.

The foreign sections are eleven. Roumania and Japan, besides ourselves, exhibit representative collections in the Central Building where, also, a few paintings, sculptures and black and whites by artists of countries not formally represented are well placed among the Italians' work, the nationality indicated in the catalogue.

The small exhibit from Japan comprises one or two examples each of such well known painters in water color upon silk as T. Kono, I. Koseki, Tetsuka Matsumoto, T. Sekine, Orie Kuribara and S. Sekida, and colored wood-cut prints by N. Krunea and E. Nagami, all exceedingly interesting, especially Yamamura's "Snowstorm."

The Roumanian show of eighty-two paintings by twenty-five men and two women and twenty-three pieces of sculpture by nine artists, while revealing nothing of ultra importance, has in Grigoresco's "Cart with Oxen" a meritorious work, characteristic expression of a people practically unknown in art beyond their own borders and whose technique is, mostly, as yet an unfused combination of European traits in conception and technique and Near East coloring.



THE LETTER

DOMENICO INDUNO



THE BLIND MAN

BOUGHT BY KING VICTOR EMMANUEL III

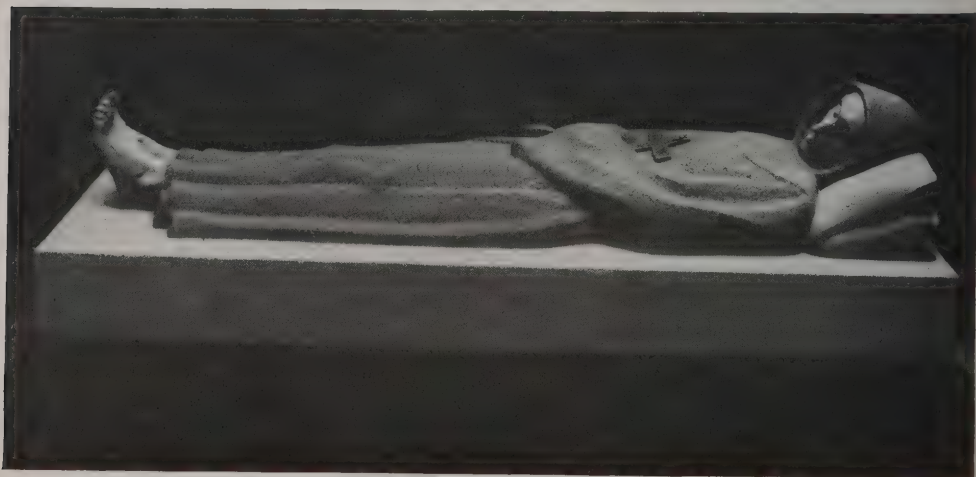
BARTOLOMEO SACCHI

The work of our seventy-five American painters, announced with the respective titles and many illustrations, in a recent number of the magazine, hangs well spaced in two of the largest and best lighted halls of the main building, and figures especially prominently in the catalogue, in which a large number are reproduced. From the opening day, when Victor Emmanuel III, first guest of the exhibition, expressed pleasure and approval in examining this collection, it has received cordial welcome. Perhaps the picture which attracts the keenest attention is Walter Ufer's "Luncheon at Lone Locust," admired by the King and conceded by the fraternities of brush and pen to be proof unquestionable that "real" painting is going on in the States. Many observers, as did His Majesty, retrace their steps to look again at Charles C. Curran's "After the Storm," and find special qualities in John Sloan's "Ferry" and the works of Ruth A. Anderson, George W. Sotter, Frederick Waugh, the portrait of Booth Tarkington by Wayman Adams and—perhaps most esteemed of all—Cecilia Beaux's night portrait "On the Terrace," à propos of which the severe critic, Ugo Ojetti, says, "It is doubtful if the traditions of English portraiture still have followers in England so agile and fresh" as this painter. "Memorable for the same English qualities" Ojetti considers Hopkinson, Betts, McLane, Lydia Emmet and Giovanni Troccoli.

"But"—as I was told with a generous retraction of prejudices by a celebrated Italian painter who, after our fiasco in the British pavilion four years ago, contended that there could not be any art in America, if so we would show it abroad—"but these are *all* good paintings. One can not be judged at the expense of another, for the diversity of technique which they represent is all upon a high level, and although derived from European sources, it is handled with power and individuality which foretells a distinctive art of high order in the near future."

"It is a dignified, worthy representation," said one of the chiefs of the management to me of his own initiative, "and at the Fifteenth we hope to see more work from the same source, in your own pavillion, but rather in groups of several productions from a few of your most characteristic artists than in a large collection signed by many names."

The eight foreign collections in their respective pavilions are: from France, this year controlled by the Director of the Luxembourg, one hundred and fifty canvases by fifty characteristic painters, led by the personal show of Charles Cottet, a small exhibit of sculpture is by eleven men and from the incomparable Luxembourg collection of drawings the work (also water-colors and pastels) by Degas, Joseph and Emile Bernard, Besnard (who has also a



BROTHER MARCEL

SPANISH PAVILION

VICTOR MACHO



AMONG THE DUNES

MARA CORRADINI

beautiful nude on the seashore), Forain (besides two paintings), Fantin-Latour, Renoir, Rodin, Puvis de Chavannes, Piot Manzana-Pissarro and many other masters of line as well as color—and most notable of all Perre Gerber's great autumn *Salon* picture, the "Stage Box."

Great Britain's sixty painters are dominated by William Nicholson's twenty canvases, a few paintings each to the other artists, better, more representative work than usual, but too many to stand out as clear in the memory as the groups of the water colorists and etchers, the most striking of which is C. R. W. Nevinson's prints of subjects found in London, Paris and New York.

In the Bavarian pavilion, outstanding among the sixty-seven painters are Maria Foeli's "Russian Woman Fasting," the ever-captivating technique of Hans von Stuck in a "Judgment of Paris," Hayck's "Bay of Kiel," Schwalback's five nude

women called "Evening" and Leo Samberger's unforgettable three oil portraits on wood. Of the nine sculptures in bronze nothing is more captivating than Willy Zügel's small vivacious kid.

The Hungarian display by reason of the arrangement leaves the clearest impression of any in the exhibition. Of the twenty-three exhibitors, seven are painters: Matyasovsky-Zsolnay, Csok, and Fényes, painters only, are represented by from eight to ten canvases each, Rippl-Ronal by pastels and drawings, oils and etchings by Szonyi and the brilliant impressionist Rudnay, and Vaszary more interesting than ever in paintings and drawings. Four small and unusual one-man groups of etchings alone, twelve of sculpture and two good-sized collections of ceramics summarize this model show.

Among the foreigners black and whites are in unusual prominence. In the Dutch pavilion there is nothing else: an exhibit of over one hundred and fifty prints of wood

cuts, engravings, etchings and dry points by over thirty exhibitors.

The now completed Spanish pavillion's one hundred works about one half are paintings, two at most to a name, and among them canvases by Sorolla, Belliure, Rusiñol, Bilbao—most striking of all.

The remainder of the exhibit is pretty evenly divided between sculpture—including Victorio Macho's impressive "Brother Marcel,"—and a charming little collection of etchings, charcoal and gouache, by ten artists.

The Belgian contribution presents a large list of single examples and groups which render our knowledge of the vigorous modern art of the Flemings and the Walloons more profound and more extended than ever, but always within the lines, not narrow, we must admit, drawn by the Direction of the Brussels Royal Museum. Perhaps that which challenges the closest attention are

the three paintings, eight bronzes and black and whites of the young painter—here lost in the war, Rik Wouters.

In the much talked of Soviet exhibit, for which the war-shut doors of the Russian pavilion were opened with a formal reception the 19th of June, some of the almost six hundred works show strong sentiment, rather than technical skill, although the collection reveals both, in the oils, water-colors, black and whites, wood carving and ceramics. This show seems to have nothing in common with those, now familiar to us, of the Russian exiles in Paris. Here still and alone, or nearly so, are seen remnants of cubism, which are apparently employed to represent the dynamic forces of the Revolution, as in George Annenkov's portrait of Trotsky, the most striking work of the collection and one of the most powerful in the entire exhibition.

THE TREASURES OF FENWAY COURT

BY WILLIAM HOWE DOWNES

A REMARKABLE woman was the late Mrs. John L. Gardner of Boston, whose monument is the unique museum she has left to the public. Fenway Court during her lifetime has been open only twice a year for a few days, usually about Thanksgiving Day in the fall and about Easter in the spring, and then but a short time, from noon to three o'clock; and since the number of persons admitted was limited, the privilege of a visit involved planning ahead, and, especially for those who came from a distance, considerable difficulty. Under the future régime the museum will be far more accessible to the people. Fenway Court with its contents is left to seven trustees as a public museum forever, with an income from \$1,200,000 for maintenance, but with the proviso that no works of art are either to be added or taken away; that is to say, the Gardner collection as it exists today must be preserved exactly as it is. Should this provision in the will be violated, then the house and all that is therein shall go to Harvard University, which shall sell the same and use the money to increase the salaries of professors and to maintain free scholarships.

Mrs. Gardner's will is as unique as her

mansion and her collection. She knew exactly what she wanted to do, and with characteristic initiative and ingenuity she has made sure that her wishes shall be carried out in all their integrity. No acquisitions are to be made; nothing is to be changed in the installation; she nominated the director herself and provided for him a home in the building and a fair but not extravagant salary; she named her executors and told them precisely what they were expected to do; she stipulated that a fee shall be charged for admission; every contingency is provided for; nothing is left to chance or the whims of her executors. She was perfectly well aware that Fenway Court was to be her monument, and she intended to have it kept just as she had planned and built it. It will always remain as she established, shaped and furnished it, and it will have the unique distinction in America of being unchangeable.

And as the works of art in the Isabella Stewart Gardner Museum in the Fenway, Inc., are in a peculiar sense the intimate and personal expression of the late Mrs. Gardner's tastes and preferences—not merely a collection, but her collection—this is as it should be. To add to the collection would

be to depersonalize it, to make it like other museum collections, which at present it is not. Fenway Court has always been different; that was its chief charm; it is to remain so.

The use made by Mrs. Gardner of the carved stonework from a demolished Italian Gothic palace; the incorporation in her palace of the beautiful old door-frames, window-casements, balconies, sculptured panels, ceilings, etc.; and her adoption of the scheme of the Poldi-Pezzoli Museum in Milan—all these devices and materials have been so cleverly and thoughtfully combined and harmonized in Fenway Court as to produce the effect of a unified conception of genuine originality, the most pleasing feature of which is the fine garden courtyard with its arcaded cloisters. In this noble setting the rich collection of sculpture, tapestries, furniture, paintings, ceramics, etc., has been installed with rare taste.

The more important works of art are exhibited in the rooms of the second and third floors. These rooms are named, respectively, the room of early Italian paintings, the Raphael room, the tapestry room, the Dutch room, the Veronese room, the Titian room, the long gallery, and the second gallery. Not only pictures, but numerous statues, reliefs, carvings, bronzes, mosaics, terracottas, marbles, tapestries, porcelains, screens, silver, miniatures, needlework, drawings, frescoes, iron-work, superb wall hangings of old Spanish and Italian leather, mirrors, old mantelpieces, old lace, shrines, lacquers, historic pieces of furniture—such as the set of seven painted and gilded chairs from the Borghese Palace, Rome, once the property of Pope Paul V—Venetian glass, arms, crosses, royal autographs, precious books, chalices, altars, are to be seen in these palatial apartments on every hand.

With the two exceptions of the Metropolitan Museum of Art, New York, and the Johnson collection, Philadelphia, there is no other collection in America where one can see so many good examples of the old Italian schools of painting. Here is the "Rape of Europa" by Titian, painted for Philip II of Spain, and formerly in the Orleans collection, the Berwick collection, and in Lord Darnley's collection at Cobham. Here is a *Pietà* by Raphael which originally formed part of the predella for the San

Antonio altar at Perugia, and which later passed into the possession of Queen Christina of Sweden. Another example of Raphael is his portrait of Fedro Inghirami, librarian of the Vatican under Julius II; the one in the Pitti Gallery is a replica of this canvas. The ceiling in the Veronese room is a huge painting by this Venetian master representing the "Coronation of Hebe." Tintoretto is represented by a portrait of a Venetian senator. The head of Christ by Giorgione is from the Casa Loschi, Vicenza. Among the early Italian masters, Giotto, Fra Angelico, Mantegna, Pesellino, Gentile Fabriano, and a dozen others may be mentioned. In the Raphael room there are, with the Raphaels, works by Fra Filippo Lippi, Carlo Crivelli, Antonio Pollajuolo, and Fiorenzo di Lorenzo, with several lesser men. In the Titian room there are pictures by Tintoretto, Bonifazio, Correggio, Moroni, Sebastian del Piomo, and Paris Bordone. In the long gallery is the thrice-famous Chigi Botticelli, the Madonna aux Épis, and elsewhere is another celebrated Botticelli, the "Death of Lucretia," from the collection of Lord Ashburnham. Other Italian names include those of Cosimo Tura, Agnolo Gaddi, Leonardo Scaletti, Masaccio, Bacchiacca, Piero dei Franceschi, Lorenzo di Credi, Tadino, Simone Martini, Giambono, Lorenzo di Niccolò, Vanni, Pietro Lorenzetti, Bicci di Neri, Pinturicchio, Giovanni, di Paolo, Bramantino, Francesco Squarcione, Botticini, Francia, Baldassare Peruzzi, Cima, Bronzino, Tiepolo, Guardi, Longhi, Polidoro, Catena, Domenico Veneziano.

✠ The Pennsylvania Academy of the Fine Arts announces another notable exhibition, that of portraits by John Neagle (born 1796—died 1865). The exhibition will open in Philadelphia April 15 and continue to May 13 of the coming year. In order that this exhibition may be as representative as possible, the management of the Academy requests the owners of such portraits to communicate at once with the Secretary of the Academy, Mr. John Andrew Myers, stating whether they are willing to lend their co-operation. A list of the titles of the portraits available with the approximate sizes of frames will be of great assistance to those arranging the exhibition.



PHILADELPHIA MUSEUM OF ART

FAIRMOUNT PARK

HORACE TRUMBAUER, C. L. BORIE, C. C. ZANTZINGER, ASSOCIATE ARCHITECTS

THE NEW PHILADELPHIA MUSEUM OF ART

BY ROBERT F. SALADE

CONSTRUCTION work on the new Philadelphia Museum of Art is progressing rapidly, and it is now assured that one wing of this mammoth building will be completed in time to save the George W. Elkins collection of fine paintings for the city. The City of Philadelphia already owns the collection of the elder William L. Elkins, and in the will of his son, George W., it is provided that these two great collections must be hung together in a separate gallery of the new Museum, and that this portion of the Museum shall be completed by October 24, 1924, else the city will lose the George W. Elkins gift.

The bequests of five individuals have made the Philadelphia collections of rare paintings the finest of their classes in America. The names of these five notables are Mrs. William P. Wiltach, John G. Johnson, William L. Elkins, George W. Elkins and John H. McFadden. All of the pictures referred to, with the exception of the Johnson Collection, will be placed in the new Philadelphia Museum of Art.

It is interesting to note that the Philadelphia Museum of Art will eventually dominate the new Fairmount Parkway, the axis of which leads from the centre of the main facade of the Museum to the City Hall located at Broad and Market Streets. Or, to reverse this statement, the new Fairmount Parkway extends diagonally from City Hall and leads directly to the Museum.

The Parkway proper is 6,300 feet long and has a varying boulevard width of from 140 to 250 feet. It has been the means of creating three great plazas, has provided for three groups of public and semipublic buildings, and has formed the ground work for a most remarkable group of art buildings, including the new Museum, which is being erected on the site of the old Fairmount Reservoir at the southeastern end of Fairmount Park.

The Museum stands upon a mound called Fairmount Hill. The Schuylkill River makes a graceful bend just as it flows past the base of Fairmount Hill; thus the Museum will not only dominate the Parkway throughout its length but it will also command two charming stretches of the river at this height, one to the proposed Schuylkill Embankment drives, the other to the northwest where the stream makes its way through a picturesque, tree-covered park.

In front of the Museum, at the foot of Fairmount Hill, has been planned a broad plaza, 900 feet long and 400 feet wide. This has been named the Fairmount Plaza, and as the Parkway extends from it this roadway will be flanked on either side by other beautiful buildings of the art group. Sites have been allotted opposite the Art Museum for the new Pennsylvania Academy of the Fine Arts and the new Pennsylvania Museum and School of Industrial Art. Near this section are now being developed

the "Parkway Gardens," after the elaborate plans for beautiful landscape designs prepared by M. Jacques Greber.

The following brief description of the Philadelphia Museum of Art will give some idea of its magnitude and general appearance: It stands upon high ground far above the Fairmount Plaza. Its plan is in the form of a great "U," the inner part of the U forming a grand court of sculpture and gardens. In front of the main entrance to the building will stand the famous equestrian monument of Washington, modeled by Professor Siemering, of Berlin, and unveiled in Fairmount Park by President McKinley in 1897. The Museum will be about 552 feet long and about 500 feet deep, the central mass projecting beyond the main structure and thus forming the "U." The grand court will be about 350 by 250 feet. The main entrance is on the first floor, which will be devoted to sculpture, decorative art, etc., and in the outer corners of the first floor will be large courts for the display of full-size sculpture and architecture. The second floor will contain all the main picture galleries and a spacious gallery for tapestries. In the basement will be located the administrative offices, the offices of the Fairmount Park Commission and a first-class restaurant for the convenience of visitors. At the sub-basement level will be a tunnel-gallery running entirely across the building, which by means of passenger elevators will allow access to the upper floors.

There will be terraces on all sides of the Museum, which is being built in the classical Greek style of architecture. The frame is of steel construction, and the stone being used for the exterior is of a rich yellow color. The stone-work will be adorned by sculpture. The roof will be of polychrome tile. The original estimate of the cost of this building was \$8,000,000, but owing to the rising costs of labor and materials it will require more than \$12,000,000 altogether to complete the work. A recent loan of \$2,000,000, granted by the voters of Philadelphia, has made it possible to complete one wing of the Museum by October of this year. The entire building will be ready for visitors in time for the Sesqui-Centennial celebration which will be held in Philadelphia during the year 1926.

The new Art Museum was really founded

by Mrs. Anna H. Wilstach, who died in 1892, and who willed to the City of Philadelphia \$600,000 and her gallery of some 150 paintings as the nucleus of a great municipal art gallery. The Wilstach collection at the present time is housed in Memorial Hall, Fairmount Park, along with the art treasures of the Pennsylvania Museum. Both the Wilstach collection and the Pennsylvania Museum will be transferred to the new building upon its completion.

The John H. McFadden collection, which was given to the city in 1921, consists of nearly fifty English Masters of the late eighteenth and early nineteenth centuries. The William L. Elkins collection, when originally presented to the city some years ago, included 55 pictures of the modern schools, 76 early English Masters, and 120 Old Masters of various countries. During recent years, however, this collection has received numerous additions. The Wilstach collection has also received many additions since the time it was taken over by the city. The George W. Elkins collection is accompanied by a gift of \$500,000, to be used for its maintenance and increase. This collection largely consists of English Masters and is valued at \$1,500,000.

There is nothing more desirable in Philadelphia at this time than the prompt completion of the Art Museum in its entirety. In the opinion of those who are in a position to know the facts, the Museum, when completed, may seem large enough to last the city for many years, but the time will eventually come when the complaint will be that the builders ought to have made it even larger. These experts are also of the opinion that the famous John F. Johnson collection of some thirteen hundred important paintings, and which was bequeathed to the city with the proviso that it was to remain permanently in the old Johnson residence at 510 S. Broad Street, Philadelphia, will some day in the future be moved to the Philadelphia Museum of Art, where it may be exhibited to the greatest advantage.

The Silvermine Guild of Artists held its annual exhibition of oil paintings and sculpture at the Guild Hall, from August 30 to September 30.

THE AMERICAN MAGAZINE OF ART

AN ILLUSTRATED MONTHLY MAGAZINE

Published by The American Federation of Arts
1741 New York Ave., Washington, D. C.

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1741 New York Ave., Washington, D. C.

SUBSCRIPTION PRICE \$3.00 A YEAR

Postpaid to all places in the United States and its possessions. Canadian postage 25 cents and foreign postage 50 cents extra. It is sent to all members of the American Federation of Arts.

VOL. XV OCTOBER, 1924 No. 10

MODERNISM IN INDUSTRIAL ART

The United States will not be represented in the Exposition of Decorative and Industrial Art to be held in Paris next summer. The French Government offered us one of the best sites set aside for foreign countries and urged participation. Our Government took the matter under serious consideration and was in sympathy with the project. But we could not qualify, for this exposition is to set forth exclusively works which are modernistic in design; none which is based on tradition is to be included. In this way, according to Professor Richards, who has made recently a searching survey of the situation, the French propose to capture the trade of the world in this field. But will they?

What is modernistic design? So far very little properly in this category has found its way to America. Primarily it is design which does not follow tradition—design which is deliberately different, or, as the designers say, “original.” This rather than

beauty is the designer's first and main object. Judging from the illustrations in foreign publications and shown by Professor Richards in lectures given before the conventions of the American Association of Museums and the American Federation of Arts, beauty enters very little into this new design. And a majority of the works are clumsy, gross, ugly, violating in many instances those principles to which design for ages has conformed—grace of line, balance, color harmony, orderly arrangement, rhythm, repetition. The reaction apparently sought is shock, the effect that of naive barbarity. But while the really barbarous are naive, those who affect it seldom are. Insincerity is almost always transparent, and art which does not ring true will never endure.

If this is so, some will say: Why worry about art? And they are right. It is not art we are worrying about, it is ourselves—our children. Is it possible that we and they are going to be obliged to pass through an era like that of the middle eighteen hundreds—the era of marble top tables, walnut sets and their accompanying horrors, which, by the way, were the aftermath of the great Empire Style with all its colossal weightiness. What a pity if, because France dictates it, we must discard our fine old Colonial and accept instead chairs which would seem to have been cut from barrels, sideboards that resemble Pullman buffets, china that would seem to have been decorated by accident. And why should we? Art is not only a factor in but the measure of civilization.

Europe today is in the throes of a life and death struggle wherein the lower instincts are grappling for supremacy. On which side will we throw our strength? This is a matter of grave importance. Shall we lead or shall we be led? Have we the courage of our convictions or do we simply wish to be “in fashion?”

Our manufacturers will visit the Exposition in Paris, so also will crowds of American tourists, constituting in part our buying public. Will they bring back with them “ideas” of novelty, of beauty? Will they use their own judgment or accept the judgment of others? Sincerity is all we ask for, and comparison of modern products with the best which has endured. What-

ever stands this test is worth while—worth having. But let it be remembered that to be different is not necessarily to be fine, and that no man was ever original by merely taking thought. The great styles have been evolved naturally through the requirements of material and the need of the time.

WILLIAM LAUREL HARRIS

The death of William Laurel Harris, which occurred on July 3 at his summer home on Lake George, New York, removed one whose interest and devotion to art for many years have been unremitting. In the Architectural League and The Mural Painters he was a prominent figure, and many of their more notable exhibitions he helped to organize. In the late '90's he assisted in the decoration of the Library of Congress. Later he collaborated with Francis Lathrop in decorating St. Bartholomew's Church, New York, but his most important work in this field was his scheme for the entire decoration of the Church of the Paulist Fathers, a portion of which he carried out. It was through his cooperation that the American Federation of Arts some years ago set forth in the National Museum at Washington an epoch-marking exhibition of American industrial art. It was in the development of the industrial arts in this country that Mr. Harris was most keenly interested. For ten years prior to his death he was a contributing editor of *Good Furniture Magazine*. The editor of that publication, Mr. Frohne, announcing his death, paid him the following beautiful and fitting tribute:

"Gentle and modest in manner, sympathetic and lovable by disposition, it was given him to seek and discover only the good in others. Always eager to learn, he was ever ready to pass on his own solid learning for the good of others, who, like himself, were trying to make life more beautiful."

William Laurel Harris was indeed a lover of beauty and keenly sensitive of its deeper significance in life. He was, moreover, abundantly endowed with that rare quality known as tact, which springs primarily from a consideration for the feelings of others. He wrote well, he had excellent taste and administrative ability; and all his gifts he employed in the interest of art.

THE PRINT MART

The idea which led to the establishment of the Painters and Sculptors Association of the Grand Central Galleries, New York, is that of bringing the artists and the public into closer relationship; in short, by the most direct method, *marketing art*. The success of the undertaking proves the soundness of the idea. With the same purpose in view, the Print Society, then of Ringwood, now of Woodgreen Common, England, some years ago proposed and undertook to send out portfolios of prints by members to persons desiring to purchase, in order that they might see the works in their own homes before making selection. Thus between eight and nine thousand prints have been brought to the attention of collectors. Along precisely the same line, Ralph M. Pearson, the American etcher, who is a member of the Elverhoj Colony at Milton-on-the-Hudson, is offering to send out to would-be purchasers portfolios of his own etchings for inspection and selection, a privilege offered (through the advertising columns of this magazine) exclusively to subscribers and members of the American Federation of Arts. The American Federation of Arts circulates portfolios of etchings by various etchers with like purpose under similar conditions. But it is Mr. Pearson's belief that the print buyer can make more intelligent decisions if he sees a comprehensive showing of one man's work at one time, and that of another at a different time, than if he sees them together. If the plan proves successful, other print-makers will doubtless follow Mr. Pearson's example. In this way the buyer deals directly with the artist and the artist comes in personal touch with his patron. The plan is one which has our heartiest support and endorsement.

ERRATA

Our attention has been called to several errors which in the past few months have crept into print in the pages of this magazine despite our unending efforts for accuracy. There is probably nothing so humiliating and exasperating as such errors, for no amount of contradiction can ever erase them. There are few things as relentless as type.

For one of these errors we are not responsible, save in so far as having handed on the mistake made by another. This was the entitling of a painting by Mr. Sargent, "The Lady with the Rose—My Sister." Thus the title was given in the catalogue of the Grand Central Galleries' Exhibition, but the latter half, "My Sister," referred to the owner, Mrs. Haddon, rather than to the painter, the charming subject being the sister of Mrs. Haddon, not of Mr. Sargent.

To our great confusion and distress the portrait of Lord Dunsany by Orlando Rouland, published with Mr. William B. McCormick's article on page 402 of the August number, was erroneously entitled "Self Portrait."

We are also asked to correct the statement that the Florentine Marble Fountain presented to Mills College recently was the gift of Albert M. Bender, of San Francisco. It was in fact the gift of I. W. Hellman, Jr. This error in our department of notes was misinformation obtained from a supposedly authoritative source.

NOTES

FEDERATION NEWS

THE VENICE International Exhibition is to close the last of October. Immediately thereafter the American section assembled under the auspices of the American Federation of Arts will be returned on one of our American Shipping Board vessels. With the consent of the artists, this collection, which has received such favorable comment and created so genuine an interest abroad, is to be circulated among American art museums and associations.

Another notable traveling exhibition of the year is a new collection of paintings lent by the Metropolitan Museum of Art, representing great artists of various schools.

Through the cooperation of Mrs. Lilla Cabot Perry, Mr. Bittinger and other members of the Guild of Boston Artists, a collection of forty pictures by Boston artists has been assembled and is being circulated by the Federation this season. This exhibition had its first showing in Nashville, Tennessee, in September.

The Grand Central Galleries have again generously lent us twenty-five pictures of

suitable size and character for exhibition in colleges and universities.

Two interesting one-man exhibitions are being circulated by the Federation this year, one a collection of pictures of New York by Everett L. Warner, mentioned elsewhere at length in these pages, and a collection of very charming water-colors by Miss Lesley Jackson of Washington—pictures of France, Japan and Washington shown last spring at the Corcoran Gallery of Art.

A unique plan, and one which it is hoped it will be possible to put into effect is for a one-picture exhibition, the picture to be by a master painter fully representative of a school or period lent by a museum or a private collector for circulation in colleges and universities, the expectation being that its display will be made an event and a basis for programme study.

These are but a few of the unique and interesting exhibitions which the Federation is announcing for the coming season.

A flattering invitation was received from the New Zealand and South Seas Exhibition Company to send a representative collection of American art to be shown in an International Exposition to be held in Dunedin, New Zealand, November, 1925. The Fine Arts Committee of this Exposition is making a special effort to have all or most of the principal countries of the world represented in the Art Gallery by National Collections, and, through the American Federation of Arts, invited cooperation with a view to representation by the United States. Unfortunately the Federation, not being an endowed organization, was not in a position to finance such an undertaking, and therefore the invitation was declined.

Despite its name, the American Federation of Arts has accepted from time to time a number of members in foreign countries, usually either Americans or foreign artists who have exhibited in this country or foreign art patrons. A short time ago our Invitation Committee selected a number of British artists, and an invitation was extended to them to become members of the Federation. Many accepted, and the general feeling was expressed by one of these artists, who wrote, "I have a great admiration for much of the American art which I have seen, and I like the idea of English artists being asked to join an American Federation."

THE NEW WING
OF AMERICAN
DECORATIVE
ART

The new wing of the Metropolitan Museum, to be devoted to early American decorative art, the gift of Mr. and Mrs. Robert W. de Forest, has been completed and will be opened, it is understood, with appropriate ceremonies, on October 20. The three floors of the wing will be found similar in scheme. On each floor there will be a central exhibition gallery, opening on three sides into smaller rooms. Each central gallery will be used for collections of furniture and other decorative arts arranged by material. The smaller rooms will be fitted with a view to recreating the effect of the period from which they date. The first floor will be devoted to the last decade of the eighteenth and the first quarter of the nineteenth century. On the second floor will be found furniture and woodwork of the middle eighteenth century, whereas the third floor will be dedicated to the seventeenth and early eighteenth centuries. The museum authorities for twelve years have been searching out and purchasing rooms from old houses of these various periods. Fifteen such rooms have been acquired and now become a part of the new wing. No one section of the country predominates. There are two rooms from Haverhill, Mass., one from Woodbury, L. I., one from Philadelphia, another from Maryland. Possibly the most extraordinary and impressive of all the rooms is the one from "Marmion," the country seat 18 miles from Fredericksburg, Va., but none has more historic associations and greater beauty than the large ballroom from Gadsby's Tavern at Alexandria, Va., erected in 1793 and purchased by the Museum at the time that old historic building was destroyed. An illustrated article on the new wing and its precious possessions will be published in a later issue of this magazine.

ART IN
PROVIDENCE

The trustees of the Rhode Island School of Design recently announced the gift to the institution of the money necessary for the erection of a new museum building. This is given jointly by Messrs. Stephen O. and Jesse H. Metcalf. The unit is to be known as "The Eliza G. Radeke Building" and will be an important

addition to the galleries already in use by the institution. It is particularly fitting that the new building should have the name noted above, as Mrs. Radeke has made the welfare of the institution her lifework, and consequently has played a very large part in the development of art education in the state. She is also a member of the Board of Directors of the American Federation of Arts.

The architect of the new building is Mr. William T. Aldrich of Boston. The plans are well developed, and it is hoped that construction may begin soon. This, when completed, will enable the Museum more properly to show its rich collections.

The Annual Fall Exhibition of Contemporary American Painting at the Rhode Island School of Design is scheduled to be shown from October 14 to November 9. It is the policy of the institution to show a small well-chosen group, placing great emphasis on the quality of the paintings.

Some of the artists who are to be represented in the coming Exhibition are: Frank W. Benson, R. Sloan Bredin, Bryson Burroughs, John F. Carlson, Charles H. Davis, Sidney E. Dickinson, Anna Fisher, Gertrude Fiske, John F. Folinsbee, John R. Frazier, Daniel Garber, Childe Hassam, Robert Henri, Eugene Higgins, Felicie Waldo Howell, W. L. Lathrop, Ernest Lawson, William C. Loring, Gari Melchers, Richard E. Miller, Ross Moffett, Jerome Myers, Douglass E. Parshall, Charles A. Platt, Edward W. Redfield, Albert Rosenthal, Robert Spencer, Maurice Sterne, and Martha Walter.

A beautiful little Temple of Music, classic in design, has been erected in Roger Williams Park, Providence, through the munificence of Mr. William Curtis Benedict, a student and a devotee of music. It was designed by William T. Aldrich, architect of Boston, and was dedicated with appropriate ceremonies on the 21st of September. A chorus of 500 voices took part in the dedicatory exercises, as well as prominent instrumentalists. The musical program was in charge of John B. Archer. This Greek temple was built under the direction of a committee consisting of Stephen O. Metcalf, Sidney R. Burleigh, L. Earle Rowe and Edwin A. Burlingame of Providence, and Edwin P. Chapin of Andover, Mass.

The Twenty-Third Annual THE OLD LYME Exhibition of paintings and sculpture by the Lyme Art Association opened August 2 with the usual amenities. Probably nowhere in the United States is the pleasant custom of the summer exhibition invested with the peculiarly quiet charm that it finds in Old Lyme.

Years of patient endeavor have gone into the upbuilding of the Association, and the charming gallery, built three years ago, is eloquent testimony that these artists know how to tend the practical. All of this year's 96 paintings and seven pieces of sculpture were the work of men and women who live in Lyme and, mostly, work there the year through. The Association as a whole acts as jury, voting as a body on each picture sent for exhibit. To be elected to active membership an artist must have painted several seasons in Lyme, and ownership of a house and land are strong recommendations, for buying as well as painting goes on here, you see, and it is fair that rewards should be preserved against outsiders to whom Lyme might mean only a good salesroom. Anyone interested may be an associate member or one of the various classes of sustaining and benefactor members.

A new plan for museum purchase has created associate museum members who receive by lot the picture which each year is awarded the museum prize. Everett Warner received the prize this year for his "Autumn Afternoon," showing the bend of a river. The only other prize awarded is the Eaton Purchase Prize, which went to Harry L. Hoffman for a charming still life of flowers in a vase called "Potpourri." Guy Wiggins, who, by the way was enthusiastically painting in Montana this summer, exhibited a characteristic landscape, "Midwinter," and "The Little Village under the Hills" which is his own Hamburg, 6 miles or so above Lyme. This second, smaller canvas was more vigorously handled, less usual and more interesting. Gregory Smith's "Nocturne" was one of the fine things of the exhibition, a New England brook in winter, caught in a soft mood.

Mathilda Brown's group of sketches, as well as her larger "Yearlings," were, as her work always is, interesting studies of cattle, particularly young cattle, which she paints

with a nice freedom. H. R. Poore's work was well beyond the usual, his "Rugged Lyme" epitomizing New England on a small canvas which held only cedars, growing among rocks. Iris Andrews Miller of Detroit, a first exhibitor this year, showed a still life, "White Snapdragons," of conspicuous freshness and vigor on a wall where the names represented wider fame but not more talent. Charles Bittinger's "The Old Wall Paper" was one of the unique pictures, detailed and decorative; "The Hill Farm" by Ann Crane was a fresh note among the landscapes with a clever color balance in the red barn and the green-blue of sky and pool. Wilson Irvine's "Morning at the Pool" was a delicate tapestry of light and air and the shimmering green of new woods with two nudes showing silver-white among them.

An eerie fantasy named "The House of Myrtis' Grandma" was surprisingly painted by H. Van Buren Magonigle, who, it seems, summers and paints in Lyme, forgetting the more serious business of architecture.

The sculpture exhibit was rather sparse; two small figures by Lydia C. Kirk and five bronzes by Bessie Potter Vonnoh, the most notable of which was the lovely fountain figure, "Water Lily," which is now on view at the Grand Central Galleries, the nude figure of a child holding and contemplating a water lily. Mr. and Mrs. Vonnoh's home, with its two studios, is one of the most charming of the Old Lyme houses "up Hamburg way." Among the other artists exhibiting were Ernest Maxwell Albert, Eugene Higgins, Clark G. Voorhies, Platt Hubbard, Frank A. Bicknell, Will Howe Foote, John F. Stacy of Chicago, whose "Landscape from Lyme" took the Logan Prize at Chicago last year, Precival Rosseau, who showed two characteristic bird dog portraits, Charles Vezin and Carleton Wiggins, father of Guy who, though nearly eighty, continues to paint his well-loved pastorals.

Charmingly disposed at the back of the two front and main galleries was the "Gallery of Sketches," where lively groups of small canvases were hung.

The opening day of the exhibition was delightful for everybody; the artists, the natives and the summer guests mingled and chatted and drank tea (for the benefit of the



THE AVIATOR

BY

AUGUSTUS LUKEMAN

TO BE ERECTED BY MRS. LOUIS BENNETT OF WEST VIRGINIA, IN MEMORY OF THE AMERICAN AVIATORS
WHO GAVE THEIR LIVES IN THE WORLD WAR



THE SOWER

DETAIL OF MEMORIAL FOUNTAIN TO GEORGE ROBERT WHITE

DANIEL CHESTER FRENCH, SCULPTOR

HENRY BACON, ARCHITECT

PUBLIC GARDEN, BOSTON, MASSACHUSETTS

association); art, past present and future, in Lyme, was earnestly considered, and the sun sank beyond the Connecticut Hills before the last tea cake was consumed, the last theory considered.

M. L. H.

The Sixteenth Annual STOCKBRIDGE Stockbridge Exhibition EXHIBITION opened in the Casino on August 30 and continued through September 14. This is one of the most characteristic series of New England's summer exhibitions of art. For sixteen years in the quality and importance of the work set forth the standard has been steadily raised. Among its regular patrons are found such names as Daniel Chester French, Lydia Field Emmet, John C. Johansen, Walter Nettleton, Jean MacLane, Marie O. Kobbé, and Augustus Lukeman, besides young artists like Matilda Brownell, Margaret French Cresson and Robert Strong Woodward. Such a list of contributors would insure the success of any art exhibition, however "local." An added interest to these summer shows such as those now held yearly at Lyme, Woodstock, Gloucester, Marblehead and Stockbridge is the forecast they offer of the later, more formal exhibitions such as those of the New York Academy and the Pennsylvania Academy of Fine Arts. Judging from the pre-view thus afforded, the season of 1924-25 will be a particularly "strong year." Johansen contributed to this year's Stockbridge show his latest work, a portrait of Dr. Atwood, President of Clark University. Jean MacLane sent a portrait group called "The Artist's Family," while Walter Nettleton, who has just returned from a long stay abroad, contributed three of his latest works. Sculpture was especially well represented. Daniel Chester French sent a study for the head of the great First Division Memorial, which is to be unveiled in Washington this autumn. Augustus Lukeman also sent his war memorial, "The Aviator," which is also to be placed in the national capital. Three women sculptors, Malvina Hoffman, Margaret French Cresson and Evelyn Beatrice Longman, sent examples of their summer's work. Others who contributed are Margaret Foote Hawley, whose miniatures are a great delight, Constance Curtis, Ellen Emmet Rand, Leslie Emmet,

M. Leslie Bush-Brown, Lilia Tuckerman, Sarah Sears, Brown Caldwell, Calton Fowler, George Laurence Nelson, F. W. Stokes, Russel Cowles, Charles Warren Eaton, W. Merritt Post, Dorothy Tuckerman Draper, Frances W. Delehanty, Theodosia de R. Hawley, Helene Kobbé, Herman Kobbé, Ernest Watson and others.

ART IN HONOLULU Honolulu is to have an Art Museum through the beneficence of a resident, Mrs. C. M. Cooke, who during

several years of travel has assembled a collection of Oriental paintings and art objects and a library of rare art books, both of which will be included in the new museum. With members of her family Mrs. Cooke spent several months during the early spring and summer travelling in the United States visiting museums and consulting with museum experts.

To the ever-increasing number of people interested in the work of the local art colony in Honolulu and that of the visiting artists in their midst, the exhibitions which the Cross Roads Studio holds periodically are looked forward to with keen anticipation not only because they keep alive the community interest in art that is being produced there but because the studio as an institution is filling a long-felt need for closer contact between the artist and the public.

Recently there was held at the studio an exhibition from the Salmagundi Club in New York consisting of two hundred small canvases, moderately priced, which met with wonderful success. "The most interesting collection," says the *Honolulu Star Bulletin*, "ever exhibited at the Cross Roads Studio." Quite a number of the paintings were purchased by people of moderate means. One afternoon Mr. Frank Moore of Honolulu, who is a member of the Salmagundi Club, gave a talk on the various artists represented and their work. The exhibition was open for one week during the evening so that everyone might have opportunity to see the collection.

In connection with a local exhibit of lithographs which was held at the studio, Mr. C. Montague Cooke lent his private collection dating from 1850. This exhibition as a whole was intended to show the development of the art in America from its



IVORY COFFRET. BYZANTINE, X-XI CENTURY.

CLEVELAND MUSEUM OF ART

GIFT OF J. H. WADE, JOHN L. SEVERANCE, F. F. PRENTISS AND WM. G. MATHER

beginning to the present day. In the Cooke collection are lithographs by such artists as Whistler, Pennell, F. Hopkinson Smith and Albert Sterner. Among the local Honolulu artists who exhibited were Huc Luquiens, Agnes Pelton and Madge Tennent.

Mrs. Tennent, who came to Honolulu from Samoa where she studied and painted the various types, held an exhibition of Honolulu subjects and child portraits at the Cross Roads Studio this spring.

ART IN CLEVELAND a thousand years old has lately been added to the treasures of the Cleveland Museum of Art. This piece of Byzantine craftsmanship probably came from the ancient city of Byzantium, now known as Constantinople, and is, in spite of its extreme age, still in a state of practically perfect preservation except for the loss of a panel on one side and an opening at one end where the lock was formerly placed.

It is recognized as one of the rarest pieces of its kind in existence, and has been described and written about by some of the

foremost authorities on ivories, including Venturi of Italy, Dalton of England, Graeven of Germany, and Diehl of France. One similar to it is owned by the Museum at Darmstadt, and others resembling it in character are to be found in the Morgan Collection of the Metropolitan Museum at New York.

This coffret was at one time exhibited at the British Museum, and on another occasion in the Victoria and Albert Museum in South Kensington. Prior to coming to America, it was held in the collection of Monsignor Bethune of Ghent, Belgium, and only by a stroke of good fortune was the Cleveland Museum enabled to secure it. There are perhaps fifty boxes of this kind known to be in existence, and the majority of these belong in museum collections. Only four of the known examples depict the story of Man's Creation and Fall, which is shown on this in a series of panels on the cover and sides. Those on the cover give the creation of man, the creation of woman, and the killing of Abel by Cain. On the sides and ends are represented, in proper sequence, the various episodes of the fall, beginning with

the temptation of Eve by the serpent, and concluding with the expulsion from the Garden, and the depiction of the labors of Adam at the forge, assisted by Eve, who plies the bellows. The small ivory panels of which the box is made up are enclosed by stiles, richly ornamented with rosettes of differing design.

Owing to its extreme age, the ivory has acquired a beautiful mellowness, and there are indications that its decorative effect was originally enhanced by color, traces of which are still to be seen.

The piece is of unusual size, being $180\frac{3}{8}$ inches long, $7\frac{3}{4}$ inches wide, and $5\frac{1}{8}$ inches high, and has a cover which slides in longitudinal grooves.

One may gain from this splendid example of medieval craftsmanship some idea of the sumptuousness which existed during the period between the fall of Rome and the coming of the Gothic period, a time in which the art of Europe was strongly influenced by that of the Orient. This splendid creation of a long past civilization comes to the Museum as the gift of several of its generous supporters, Mr. J. H. Wade, Mr. John L. Severance, Mr. F. F. Prentiss, and Mr. Wm. G. Mather.

The acquisition of such masterpieces by our American museums is a matter of great significance, as through them we may gain a closer contact with the ideals and thoughts of the past, and a finer appreciation of those great civilizations.

F.

ART IN
DETROIT Work on the new Detroit
Institute of Arts has been
progressing steadily during
the summer. The building

has been carried to the first floor level, and the bids for the shell of the building will soon be let. With the coming of Dr. William Valentiner on October 1 as Art Director of the Institute of Arts, a new period in the art development of Detroit will undoubtedly begin. It is one thing to have a beautiful building and another to fill it with the kind of art objects that will bring enlightenment and beauty into a community. The period rooms installed in the old museum by Dr. Valentiner, who has been on the museum staff for several years as expert and adviser, augur brightly for the uncommon interest which will undoubtedly animate the rooms

of the new institute upon its completion.

The latest accession made by the purchasing staff of the Museum is an entire Fifteenth Century Gothic chapel which was brought to Detroit in huge cases from the Chateau du Lannoy at Herberbiller, France. Woodwork stairway and mantel from a Colonial home in Philadelphia has also been purchased by the Institute for a colonial room, as well as a Louis XV drawing room with panelings from a sixteenth century Italian room. The plan of the new institute will include a series of such rooms, from all countries and periods, which is, of course, the ideal way to display the decorative arts.

Under the auspices of the Jewish Institute, M. A. K. Feldberg exhibited his marine paintings several days during August at the home of Mrs. David Werbe. Carlton T. Chapman and Frederick Waugh have also been in the city installing panels recently completed for the Detroit and Cleveland Navigation Company for their new steamers *Greater Detroit* and *Greater Buffalo*. "Detroit Harbor, 1794," by Mr. Chapman, shows the expanse of the river with a small cluster of frame buildings grouped on the shore and several two-masted sailing vessels lying at anchor in front. "The Battle of Lake Erie" is another painting by Mr. Chapman which will be placed in the *Greater Detroit*, with "Niagara Falls," a painting by Frederick Waugh. Franklyn Paris and Frederick Wiley of New York have used the old-time stage coach, railway train, steamers and airplanes to convey the general idea of evolution in transportation, in their long pictorial map representing the Great Lakes.

Detroit artists contributed generously to the annual exhibition held at the Michigan State Fair which opened the last of August and continued through September. The state has built a Michigan Art Institute, a very adequate building on the fair grounds, and is now endeavoring to create a permanent collection which shall be on exhibition all the year round. H. M. Kurtzworth, who lately resigned as director of the Kansas City Art Institute, has been for several years director of the Michigan institution. Paul Honore, Detroit artist and teacher of painting, was his able assistant, lecturing during the fair on those aspects of an artist's work which are most apt to interest the general public. Looking over the mass of

pictures sent in for possible exhibition, one critic decided that "What we needed was evidently an art extension department of our Art Institute, or, better still, a city or state art school with a studio on wheels, a sort of free clinic for aspiring artists where their ills could be diagnosed and their efforts guided."

ART IN
ST. LOUIS The summer *Bulletin* of the
City Art Museum repro-
duced on its cover and de-
scribed in an accompanying

article the mosaic dating from the second century B. C., acquired last year. "The Flight into Egypt," by Claude Lorraine, presented to the Museum by William K. Bixby, was illustrated and described and announcement was made of the third edition of the catalogue of paintings which has been revised and enlarged. This new catalogue contains 99 illustrations.

An exhibition of a selection of twenty-five of the best jewelry designs entered in competition for the \$1,000 Cartier Scholarship Prize Competition was on view the last two weeks in August.

Oscar E. Berninghaus was awarded the first prize of \$100 for the best painting in oil at the Missouri State Fair at Sedalia. The three other prizes for oil paintings were also won by St. Louis artists, Kathryn E. Cherry, Tom P. Barnett and Frank Nuderscher being awarded the second, third and fourth prizes respectively. Gustav Goetsch was awarded the first prize for pastels. Mrs. Helene Earley and Lillie Willemsen won prizes for design and crafts.

The last weeks in August at the City Art Museum were devoted to the arrangements for the nineteenth annual exhibition of paintings by American artists. The jury to select the work by St. Louis artists was chosen from out of town. Forty-two St. Louis painters submitted seventy-eight pictures, but only one painting by each artist could be admitted. Twenty-two paintings were accepted. They are: "Day in June," by Tom P. Barnett; "Fiesta, San Juan," by Oscar Berninghaus; "Painter to the King," by Fred G. Carpenter; "Stockton Sommer," by John Eppensteiner; "My Mother," by Charles Galt; "Mountain Patterns," by Jessie M. Gleyre; "The Harbor," by Gustav Goetsch; "Bishop Johnston," by T. Kajiwara; "Breakfast Table," by R. A. Kissack;

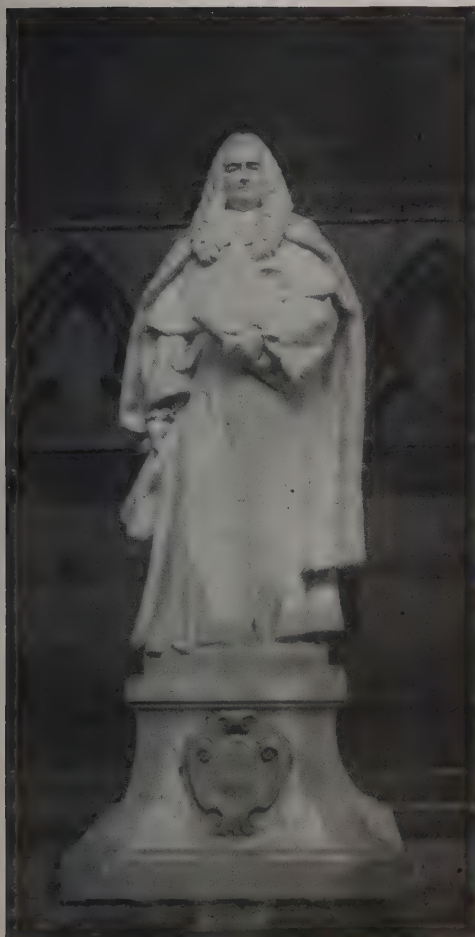
"Coquettes Amoureuses," by Walter Klett; "Paisley Colors," by Agnes Lodwick; "A City Girl," by Gisella Loeffler; "Portrait Head," by Scott McNutt; "Unfolding Day," by F. Naumann; "Cretonne," by Emily Philips; "Portrait of a Young Man," by William Schevill; "Family Outing, Jamaica," by Blanche Skrainka; "Sea Mist," by Oscar Thalinger; "Still Life," by Florence Ver Steeg; "Old W—at Rockport" and "Gnomes," by Edmund H. Wuerpel. William Forsythe, Clifton Wheeler and Paul Hadley, all of Indianapolis, Ind., composed the jury.

M. P.

LONDON The season continued, on
NOTES account of a long Parlia-
ment and Wembley, far in-
to the summer, in the mid-

dle part of which the Advertising Convention was the *raison d'être* of the biggest poster show ever held. In the stadium at Wembley, which seats 100,000 people, American pictorial advertising was exhibited; and in the gap between the Palace of Arts and the Palace of Industry British Poster Art had a street to itself, while a special all-British exhibition was also held in the former building. At St. Paul's Cathedral, Westminster Abbey and the Roman Catholic Cathedral there were special services for advertisers during the great convention!

Between ourselves "Poster Street" was a "stunt," merely showing certain posters at present to be found in the streets and underground and other railway stations, but the exhibition within the building was very representative of the commercial standard here at present. Some of the artists showed interesting designs and many were in good taste and well painted, and certainly the printers are deserving of all possible praise for the excellence of their type and color reproduction. One interesting point was to compare the designs by Royal Academicians with those of other artists. The R. A.'s were quite as "modern" and showed an understanding of the technique required, but as a rule they were more dignified, if less imaginative and less original. The best printers are the Curwen Press, the Baynard Press, and Vincent, Day & Brooks, Ltd. The best artists are: Adrian Stokes, R.A., George Sheringham, Kerr Lawson, A. R. Baker (whose Teddington poster stands



STATUE OF SIR WILLIAM BLACKSTONE

BY PAUL W. BARTLETT

ROYAL LAW COURTS, LONDON

alone as a distinguished work), Gregory Brown, E. A. Cox, Frank Brangwyn, R.A., A. Talmadge, A.R.A., A. M. Brock (more "commercial," but very good in that style, as is also F. C. Harrison, who relies upon arrangement pure and simple), McKnight Kauffer, Frank Newbould, N. Wilkinson, A.R.A., Sir W. Orpen, R.A., Fred Taylor, Graham Petrie, Julius Olson, R.A., L. Campbell Taylor, A.R.A., George Henry, R.A., Sir D. Y. Cameron, R.A., Maurice Randall, Dudley Hardy (one of the most distinguished and original), Noel Rooke, R. N. Matthews, H. G. Gawthorne, W. B. E. Ranken, V.P.R.I., S. Torrence (of Canada), Spenser Pryse, Tom Purvis, D. Burroughs,

Nancy Smith, Cayley Robinson, R.A., Ambrose McEvoy.

I give the above list because I do not believe any other country has so many well-known artists democratically working among those who have made their names as commercial artists along these lines—to beautify the art of the poster and other advertisement forms; yet I must record that there is still too much bad design being used in this work by advertising agencies.

The Bovril poster competition offering prizes covering £30,000 brought in more than three-quarters of a million competitors, and, as each had to pay an entrance fee (for charity), £70,000 was obtained for the London hospitals and showed the popularity of the Art of the Poster to which all the railway companies are now dedicated.

There are many signs of a Renaissance in England, and artists of all kinds fall into one or the other of two groups: (1) Nationalists returning to national origins and folk arts throwing off the foreign influences of the last three hundred years; (2) Internationalists adding their bit to the extremely modern thought and technique of England.

There is a third group which goes on as usual, a sort of composite (commercial and society) picture which will never create a rebirth of the spirit.

In music such people as Goossens and Holst—perhaps on account of their foreign ancestry—belong to the latter, while Frederick Austen and Vaughan Williams are in the first group. Austen, as Director of the British National Opera Company, has given Williams his first big chance in a long career and has produced his (the first really British) opera, "Hugh the Drover." Based upon English characteristics, the scenario of this opera takes place in the Cotswolds during the Napoleonic Wars; Act I opens with a country fair and folk-dancers, and ends with a boxing-match; Act II begins with the hero in the stocks accused of being a French spy, and all ends happily. Nevertheless it has every element of grand opera, though at the same time its sub-title, "Ballad Opera," well describes it. Play and music are very well written without a dull moment, and the setting designed by Oliver Bernard is quite English and very jolly. The whole thing is enjoyable and original. The B. N. O. C. will be seen in America, as it is going on a

year's tour of Australia, S. Africa, Canada, and the U. S. A. In the repertoire will be included Holst's opera, "The Perfect Fool," equally original and totally different in spirit.

Gordon Craig's woodcuts have been on exhibition at the St. George's Gallery and very delightful they are; exquisite technically and imaginative in design, they are printed on that fascinating quality of paper Craig knows how to discover, which gives them a charming delicacy.

The Guild of Potters, preeminent among whom is Vyse, held its first exhibition of delightful pieces, some of which will stand beside those of the past in museums and collections. A new idea has been started by the Society of Independent Artists whose first exhibition was opened by Lord Leverhulme in a fine speech on the value of art, with P. G. Konody in the chair, under the presidency of Frank Brangwyn, R.A. The idea is to hold a permanent mart at the building of the great paint manufacturers, Thos. Parsons & Sons, Oxford Street. When an artist has completed a work he is to send it there for sale, and *no commission* is charged. Unfortunately the exhibition, so far, shows little that is worth buying, and although the Society is without formalities and creeds, the strange fact remains that it is singularly uninteresting and old-fashioned. Anne Estelle Rice, Madelaine Wells, Douglas Wells, John Austen and Grace Rogers are among the few whose works stand out in the crowd of mediocrities.

Nigel Playfair has given George Sheringham his first chance as a decorator for the drama, and in the rather bald play by Bax, "Midsummer Madness," the only success is made by this delightfully formal artist whose sense of color is a sheer delight and very English in feeling.

Mr. de Lazlo had an enormously fashionable crowd to see his exhibition of society portraits which, if not exciting to the art lover, are eminently satisfactory to the sitters and show, too, a real genius for this sort of work.

At the Beaux Arts Gallery an Australian-Combrae Stuart, has shown herself a pastel-list of the first order, her nudes being especially charming.

The Medici Society has exhibited some remarkably expert and beautiful modern wood-engravings in color by Hans Frank,

Leo Frank, Dagmar Hoodge and Dorothy Hirst. I have never seen finer examples of this modest art, which is within the range of everyone's pocket—prices from £1 11s 6d to £2 12s 6d including frame. They are finely drawn, composed with style and knowledge, and the colors are lovely.

At the Leicester Galleries Elsie Henderson in her recent exhibition challenged comparison with Orivada as well as with Steinlen as an animal painter, and with Hernandez as a sculptor of animals. She has not the mastery of Steinlen nor the decorative sense of Orivada, but her lithographic studies, such as "Watching"—a lion and a lioness on the edge of a rock, tense and vibrating with emotion—was a very noble drawing; so was "Wounded Lion," and "Crows" was full of character and good in design. Very vital was "Polar Bear" and "The Cat's Toilet." These were more than mere portraiture of the obvious; they were filled with an artist's feeling for the subject. "The Lion" was another very sensitive thing, and there were many others on an equally high level of achievement. I have noticed her work when exhibited in various exhibitions, especially by The Senefelder Club, for some years. She is represented in the British Museum, and the "Tate" Gallery as well as in the Fitz William Museum, Cambridge, Los Angeles and Wisconsin Museums, and at Leeds. I like her colored lithographs, such as "Condors," very much, and especially her "Leopard Killing Parrot." Her sculpture, seen here for the first time, is not yet more than angular sketching in clay and not really worthy of being cast in bronze.

Mateo Hernandez, the great Spanish sculptor, will exhibit in December at the Redfern Gallery, Bond Street, and the Spanish Ambassador will open his show.

AMELIA DEFRIES.

ART IN SAN DIEGO

A new impetus has been given to San Diego Art activities by the amalgamation of the Friends of Art and the Artist's Guild, forming a very strong organization of over 500 members. The new organization will cooperate in bringing exhibitions of paintings to San Diego and will otherwise strive to make this city a great art center.

This event was celebrated by a reception

on the evening of August 16 in the art gallery of the museum, the formal opening of a large "non jury" exhibition of paintings, sculpture and craftwork by the members of the San Diego Art Guild. After the reception the party walked through the moonlit Montezuma garden to the Art Center, where music and a buffet supper completed a very delightful celebration.

The exhibition was better than usual, due to the fact that each artist was requested to send in the best work he had ever done rather than the latest. There was some very creditable work in this show. Special mention should be made of sculpture and etchings by Mabel Fairfax Smith, a student for the past two years of the Art Students League in New York City; flower paintings by A. R. Valentien, who is well known for his paintings of the wild flora of California, and craftwork, baskets, copper and batiks by his wife; miniatures, flower panels and a chest by Martha M. Jones; a fine landscape by Maurice Braun, and several works by Alfred Mitchell, who lately studied at the Pennsylvania Academy.

H. B.

In Santa Fe, New Mexico,
every September a Fiesta is
held, the purpose of which
is to renew and keep alive

ART IN
SANTA FE

the merrymaking spirit of old Spain and Mexico, but most of all of old New Mexico. "We are keeping alive," says E. Dana Johnston, "all the beauty and grace of the Spanish culture, because it is beautiful and graceful; and because a country that becomes too much steeped in the commonplace and the ugly needs to preserve all the picturesqueness and artistry and all the beauty to which it is heir from the civilizations that have contributed to it. We are keeping alive the American imagination and appreciation of the beautiful when we do it. It is difficult to estimate the value of Santa Fe's service to the nation and the world in preserving that which the Pueblo and the Latin have contributed to our traditions and history."

The Fiesta is not a hired performance managed by a few showmen. It is in charge of artists who, more than all others, grasp the beauty and feeling of Santa Fe. It is, moreover, an expression of community spirit; all Santa Fe takes part.

The Taos Society of Artists held its tenth annual exhibition in the alcoves of the Keresan gallery the latter part of August and continued it over the Fiesta. The high standard set by the Society during the past seasons was maintained. The following description of the exhibition is taken from *El Palacio* the Santa Fe Museum's official organ;

"As to technique and execution, there can be nothing but praise of the well-selected exhibit. There is sufficient variety in theme to hold the interest of the public, there being the usual Indian portraits, southwestern landscape, nocturnes, firelight effects, the treatment ranging from the conservative handling of the brush by Couse to the impressionistic piling on of paint by Sandzen, and the modernistic vein with dashes of flat, pure color by Nordfeldt. Two paintings of the three by Ufer probably stand out for their luminous, realistic qualities, whatever fault one may find with the choice of theme in 'My Backyard' with its ugly, nondescript buildings. 'Jim in Khaki' is splendid out-of-door portraiture, while in 'The Rider, Taos Cañon,' one wonders what Ufer had in mind and to whose palette his brush had strayed. In the paintings by Sandzen one finds his usual vigor and perhaps, some artificiality, although nothing better in flower painting than his 'Peonies' has come from his brush, while his 'At the Timber Line' and 'Rocks and Cedars' have a freshness and cold brilliancy that are admirable. J. H. Sharp contributes a wonderful landscape with figures, in his 'Rendezvous on Arroyo.' It is a large conception and difficult composition triumphantly executed. One lingers lovingly over the beauty of the picture. 'Hunting Son and the Buffalo Skull' is admirable among the type of picture one expects from the Taos group: 'Mountain Aspens' is an attractive landscape from the same brush. Bert Phillips sends what may be considered the best picture of his career along the traditional line of the Taos Indian posed midst his scenic surroundings. It is entitled 'Moonlight Flute Song,' the figure of an Indian sitting on a rock surrounded by water and shaded by the trees of the forest. There is real poetic feeling in the composition and the light effects are well worked out. It is interesting to compare the three pictures by John H. Sloan with his more colorful

and varied exhibit hanging in an alcove of the Tewa gallery; two are landscapes, both of them of the Cliff dwellings of the Rito de los Frijoles, the most difficult subject any artist can choose. Opinion will differ whether Sloan, with all his consummate skill as a draftsman and fine restraint in color, has been more successful than others who have tried their brush on it. Both are excellent studies in mass and form. Randall Davy is himself in his 'Man in Red Shirt' and 'Santa Fe Reservoir,' but does not attain the certainty and deft brilliancy that is Robert Henri's in 'Gypsy in White.' Julius Rolshoven is distinguished with his two Indian portraits, 'Pablita' and 'Indian Head.' E. Irving Couse pleases, as he always does, with 'Fireside Meditation' and 'Camping Place,' maintaining a high degree of excellence in his poetic interpretation of the Indian mood. His 'Early Moonlight' is not quite as convincing as the nocturne by O. E. Berninghaus, 'Mexican Ponies,' but both are charming bits, Berninghaus excelling especially in his delineation of horses. Nordfeldt has a portrait 'Lovato' that reconciles even his severest critics to his art, which seems more extreme in his impression of 'The Corn Dance.' It is inevitable to compare it with Sloan's 'Dance at San Ildefonso,' both being rather sombre, but the former more intense than the latter. One wishes that both had put more of the sunlight and glare, more of the contrast of flashing colors, into their canvasses. 'But where are Blumenschein, Dunton, Groll and Higgins,' more than one visitor to the Museum galleries is bound to ask, even though the others have offered so much that is fine, inspiring and praiseworthy."

ITEMS

Mr. Leon Loyal Winslow, of Albany, New York, has resigned the supervisorship of art and industrial arts in the New York State Department of Education to accept a joint position as Director of Art in the public schools of Baltimore, Maryland, and Teacher of Art Education in Maryland Institute at Baltimore. Mr. Winslow assumed his new duties on September 15. His address is School Administration Building, Madison and Lafayette Avenues, Baltimore.

Two notable special exhibitions were held

at Bar Harbor, Maine, during the past summer, one of oil paintings by Dwight Blaney and the other of water-colors by Frank A. Brown.

An exhibition of stone implements made by the Indians and found on the Island of Mt. Dessert was held in the Library Building the latter part of August and created much interest in the proposed Museum to be established in connection with the Lafayette National Park. This Indian Exhibition was assembled through the initiative and under the auspices of Dr. Robert Abbe, the distinguished New York surgeon, who has a summer home at Bar Harbor and is something of an artist himself, sketching in water-color and modelling with rare sensitiveness of touch and accuracy relief maps of the island and adjacent mainland, which after completion he has colored most appropriately and richly.

At the annual meeting of the Western Association of Art Museum Directors Mr. William A. Bryan of the Los Angeles Museum was elected president, and Mr. H. M. Kurtzworth, former director of the Kansas City Art Institute, vice-president, with Mr. Samuel J. Hume, director of the Greek Theatre at the University of California, was elected secretary-treasurer.

The School of the Art Institute of Chicago will open a new department, that of Dramatic Arts, beginning with the winter term. Mr. Thomas Wood Stevens, who will head the department, is the author and producer of various pageants; from 1903-1912 he was Head of Illustration and Mural Painting Departments in this school; since 1913 he has been Head of the Department of Drama at Carnegie Institute of Technology, Pittsburgh.

Two hundred thousand school children contributed to the fund of \$75,000 for the full length portrait of George Washington by Gilbert Stuart which was acquired the last of May by the Art Institute of Chicago. The purchase was made through the efforts of a committee of seventy-five appointed by the Mayor and headed by Mr. Paul Schulze. The *Herald and Examiner*, the *Chicago Tribune*, the *Chicago Daily News* and the *Chicago Evening Post* all lent active aid, giving wide publicity to the movement.

The National Association of Women

Painters and Sculptors assembled last summer through its Interstate Jury a group of paintings, bronzes and miniatures which was shown during August in Buenos Aires, under the patronage of the Honorable John W. Riddle, the United States Ambassador, and in September at the Galeria Jorge in Rio de Janeiro, where it was set forth under the patronage of Ambassador Edwin V. Morgan. This is the first time that a group of the work of the women artists of the United States has been shown in South America.

Mr. H. M. Kurtzworth, for three years Director of the Kansas City Art Institute, has resigned, and Mr. R. A. Holland, former Director of the City Art Museum, St. Louis, has been appointed to succeed him. Before going to Kansas City Mr. Kurtzworth was Assistant Director of the Chicago Academy of Fine Arts, before which he organized the art school at Grand Rapids. He was also Director of the Michigan Art Institute in Detroit, and is a vice-president of the Western Art Museum Association.

Paul W. Bartlett, the distinguished American sculptor, has been made a commander of the Legion of Honor in recognition of his services in the international development of art. He has lately completed a statue of Blackstone which was unveiled in the great Hall of the Royal Law Courts, London, at the time of the recent meeting of the National Bar Association.

Dr. R. Tait McKenzie, of the University of Pennsylvania, has been commissioned to model a symbolic figure commemorating the heroism of the Scotch soldiers in the World War, which will be presented to Scotland by Americans of Scotch descent. The statue will be erected on a prominent site in Edinburgh. Dr. McKenzie is, it will be remembered, the sculptor of two notable war memorials, "Blighty" and "Guy Drummond," as well as other notable works in sculpture.

Sales at the Venice International Exhibition amounted to over 1,200,000 lire during the first two months the exhibition was opened. Among the buyers were the King of Italy, the Modern Galleries of Rome, Florence, Venice and Udine, and several private collectors, as well as a number of the leading banks, industrial and commercial

companies who are perennially among the most generous art patrons of the exhibition.

The Art Association of Provincetown held its annual exhibition in its gallery July 14 to August 11. It comprised 90 oils, 20 water-colors, 21 etchings and but three works in sculpture. The first prize was awarded to Randolph La Salle Coats for a landscape, "Wee Mite Moggish," and the second prize to Robert E. Ball for "Pont Neuf." The place of honor was given to Charles W. Hawthorne's painting, "Fisherman."

The Luxembourg Museum has purchased fifteen pen drawings by Thornton Oakley, made for and issued as illustrations in Mrs. Oakley's charming book, "The Hilltowns of the Pyrenees." This is one of the highest honors that can come to any artist, and it is one which Mr. Oakley through the distinction of his work richly merited.

The Akron Art Institute has lately secured, as a director for their new Museum and School of Art, Wilbur D. Peat, who was a graduate of the Cleveland School of Art and recently returned from a study tour in Europe.

A collection of water-colors from the Fourth International Water-Color Exhibition at the Art Institute of Chicago was shown at the Akron Art Institute during the latter half of July and the greater part of August.

The Long Beach Art Association has announced the winning picture in the voting contest to determine the best painting in the Association's first Exhibition to be "The Desert Sunset" by Mr. Henry Richter. Mr. Richter is teacher of Art at the Polytechnic High School and vice-president of the Association. The picture will be presented to the city to start a municipal collection. The club has been active all summer, and the president, Louis Fleckenstein, has many plans to hold the interest of the members, of which there are 167. A garden party is being planned by Mrs. Josephine Hyde and Mrs. Louis Fleckenstein. Mrs. Florence Broxholme is arranging an Art and Industrial Pageant, showing the future of Long Beach. Mr. Arthur Milleur will have an exhibition of etchings during the month of October, and he will give a talk to the club on December 11.

THE AMERICAN FEDERATION OF ARTS

Bulletin—Exhibitions

- ART INSTITUTE OF CHICAGO. Thirty-sixth Annual Exhibition
of American Painting and Sculpture.....Oct. 30—Dec. 14, 1924
- WASHINGTON WATER-COLOR CLUB. Annual Exhibition. Cor-
coran Gallery of Art.....November 8—30, 1924
- NATIONAL ACADEMY OF DESIGN. Fine Arts Galleries, New
York Winter Exhibition.....Nov. 15—Dec. 7, 1924
Exhibits received October 30 and 31, 1924.
- PENNSYLVANIA SOCIETY OF MINIATURE PAINTERS. Pennsyl-
vania Academy of the Fine Arts. Twenty-third
Annual Exhibition.....Nov. 9—Dec. 14, 1924
Exhibits received to October 27, 1924.
- PHILADELPHIA WATER-COLOR CLUB. Pennsylvania Academy of
the Fine Arts. Twenty-second Annual Exhibition...Nov. 9—Dec. 14, 1924
Exhibits received to October 21, 1924.
- WATER-COLOR SOCIETIES. Combined Exhibition of the New
York Water-Color Club and the American Water-
Color Society. Fine Arts Galleries, New York.....January 2—15, 1925
Exhibits received December 26, 1924.
- ART INSTITUTE OF CHICAGO. Twenty-ninth Annual Exhibition
by Artists of Chicago and Vicinity.....February—1925
- NATIONAL ASSOCIATION OF WOMEN PAINTERS AND SCULPTORS.
Fine Arts Galleries, New York.....Feb. 25—Mar. 14, 1925
- NATIONAL ACADEMY OF DESIGN. One Hundredth Annual
ExhibitionMarch—1925
Exhibits received March 16 and 17, 1925.
- ART INSTITUTE OF CHICAGO. Fifth International Exhibition of
Water-Colors.....March—April, 1925

IN NEW YORK ART GALLERIES—NOVEMBER

With this month the exhibition season formally opens and paintings of considerable importance are placed on view. 57th Street, to which so many dealers have moved during the summer and fall, adding largely to the list already established there, contains no less than eight exhibitions within three cross blocks.

Starting at 58th Street, one first comes upon the New Gallery at 600 Madison Avenue, where the work of several moderns is to be seen. Ernest Fiene shows landscapes sensitive in their tonal qualities, while the landscapes by Chapin, who is exhibiting with him, are modeled in broad bands of color. There are also some curious drawings in red and black of New York subjects by a French woman who signs herself Reno. She has come to this country recently with letters of introduction and recommendation from the French landscape painter Dufy.

The opening exhibition at the Daniel Galleries, 600 Madison Avenue, includes paintings by Dickinson, Demuth, Sheeler, Boyd, Lawson, Hartley, Driss, and Kuniyoshi.

The new quarters of the Ferargil Galleries, 37 E. 57th Street, comprise a series of especially designed rooms. The first contains many choice examples of the decorative arts, the second opening from the first is well lighted and fitted to show paintings; below this gallery is one designed for sculptural pieces. There are also two small studio rooms in which to show choice paintings.

In these galleries until the 10th of the month there will be on view paintings by Eugene Savage, a group of sculpture, and drawings by Warren Davis. From the 10th to the 29th there will be sculpture by Harriette P. Bingham, screens by Robert Chandler, silhouettes by Hunt Diederich.

The Keppel Galleries, 16 E. 57th Street, are showing drawings and water colors by Muirhead Bone. This is the first time that water colors by Bone are on view, and it is illuminating to see examples in this medium of one whose work has been heretofore solely associated with dry-point.

At the Macbeth Galleries, 15 E. 57th Street, from the 18th to December 8, Frieske will hold an exhibition.

The Howard Young Galleries, 634 Fifth Avenue, exhibit from the 1st to the 15th, landscapes by Harry Waltman and from the 17th to the 29th, French landscapes by Emma Ciardi and also three paintings by Pieter Van Veen. There are also on view paintings which Mr. Young purchased abroad and recently brought back with him. Among these is a portrait of Wm. Hanbury by Romney, a landscape with a particularly lovely sky by Coypel, a large landscape by Rousseau, which will be most interesting to the student since it seems to show Rousseau's method of painting, part of it being apparently unfinished and disclosing the veil of reddish-brown which was the foundation of his painting and, oddly enough, is similar to the method of Rubens.

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By F. W. WEBER

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Let us in this article consider the importance of painting grounds. This subject is unfortunately seldom given sufficient study. Many pictures carefully executed with permanent and stable pigments, vehicles and mediums have undergone destructive changes due only to faulty or improper grounds. Before the common use of canvas, wood panels were used. The thickness and stability of these panels give them an advantage when properly prepared. The early Italian panels were principally made of poplar or cypress. Oak was almost exclusively used in Holland and North Germany. Aged wood has the property of shrinking and expanding under varied temperature and climatical exposure. The paint film hardened with age cannot follow this movement and invariably cracks, peels and falls off. It is for this reason that many early panel paintings which were well preserved in the even and moderate climate of their origin, rapidly undergo destruction when subjected

to the extreme atmospherical conditions of many foreign localities.

Pictures painted on too absorbent grounds, especially if oil is used as a vehicle, will darken and become spotty. Such paintings upon aging become very brittle, in consequence of which they readily crack. The painting ground on the other hand which is not slightly absorbent, causes the paint to also darken and peel off upon ageing.

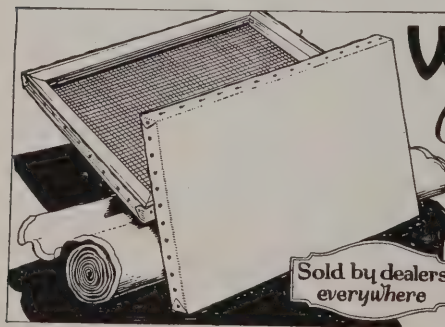
With expansion and contraction removed and properly prepared, linen canvas insures the most durable and lasting results. Proper painting grounds permit safer and quicker work, are of much importance in preserving the color values and give protection to the back of the painting against destructive influences. Inferior glues to which such hygeoscopic substances as glycerine, glucose, syrup, sugar, etc., when added to give elasticity, increase the movement of the canvas causing cracking and eventual peeling. Poppy or Nut Oil when used in grounds causes cracking. Grounds when applied in too heavy application, result in cracking. White lead, chalk and gypsum prepared with pure linseed oil together with the best quality hide glue, yield the only dependable painting ground.

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THE AMERICAN MAGAZINE OF ART

NOVEMBER, 1924

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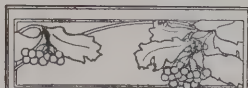
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At the Milch Galleries, 108 W. 57th Street, until the 15th of the month paintings and etchings by William Auerbach Levy are on view. Though chiefly known up to now as an etcher, Mr. Levy has thoroughly interested himself in work in oils and is quite as proficient in this medium as in that of print making. From the 15th on there will be seen recent etchings and paintings of Ireland by Power O'Malley. The plates for these prints have been wiped in a way to carry a certain amount of tone from the earth into the sky in an effort to give loftiness to the effect of the massing. All of the scenes are homely in subject matter and characterized by a simple expression of mood.

At the Montross Galleries, 550 Fifth Avenue, there will be an exhibition from the 18th of water colors by Robert Hallowell.

The Knoedler Galleries, 14 E. 57th Street, announce that Mr. Fitzroy Carrington, formerly of 707 Fifth Avenue, is associated with their print department. The first print exhibition of the season is one of etchings by Sir D. Y. Cameron. The galleries are also planning a loan exhibition of paintings, but at the time of going to press the date has not yet been fixed.

The Grand Central Galleries, 6th floor, Grand Central Terminal, will hold through this month a memorial exhibition of the work of Max Bohm. Some forty or fifty paintings, a number of which are owned by Mrs. Bohm and others loaned by museums and private owners, will be shown.



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FRAGMENT

BY

FRANK BRANGWYN, R.A.

STUDY IN OIL FOR MURAL PAINTING

PANAMA-PACIFIC EXPOSITION

THE AMERICAN MAGAZINE OF ART

VOLUME XV

NOVEMBER, 1924

NUMBER 11



THE PIG'S HEAD

STUDY IN OILS

FRANK BRANGWYN, R.A.

FRANK BRANGWYN, R. A., MASTER CRAFTSMAN

BY AMELIA DEFRIES

THE RECOGNITION of craft-mastery does not touch upon aesthetic preferences. One may enjoy an artist's work, or it may not appeal to one, but nevertheless one is bound to admit technical dexterity when it appears.

Lord Dunsany said the other day that an artist's technical equipment should be taken for granted. With this I disagree, for is not a great deal of one's enthusiasm for an artist the same as that for a famous sports-

man; namely, admiration for and astonishment at the wonderful *way* he does things? In our love of the old masters there is always a sort of gasp of wonder because of the miracle that the actual craft-mastery presents. There is a definite appeal to the soul in the harmony produced by perfection of workmanship, quite apart from the subject or its emotional appeal. The *way* a thing is rendered, as Duse always showed, is the very soul of an artist's work.



FRANK BRANGWYN IN HIS STUDIO

PHOTOGRAPH BY
BASIL, LONDON, 1924

Only such great mastery can transcend "subject" and "idea" and make of these a secondary matter.

We may not believe in his religion, but we all bow our spiritual head before Fra Angelico because of the consummate art of his technique. This is more than mere skill; its essence is divine love. We may not be pagans, but the technique of the Greek sculptors, of the Assyrians, is something which entirely subjugates us.

Now among us today there exist at least two British craft-masters before whom we are almost similarly speechless. One is Patrick Geddes, philosopher, biologist, botanist, zoologist, sociologist, town-planner, architect, in whom science and art are blended and whose genius transcends both, for he is master of all subjects (save music), and in America has been hailed as the Leonardo da Vinci of our time.

The other is Frank Brangwyn, who has mastered the technique of mural painting, metal work, poster design, lithography, etching, wood engraving, water-color, tempera, oil, pencil, pastel, in a manner which recalls the greatest of old masters.

Not only has he transcended material difficulties, but he also shows an extraordinary variety of style, so that it is hard to realize that the 300 or 400 works exhibited at the house of Mrs. Coutts-Michie recently were actually by one man, so many men and moods appeared upon the vast walls. On the exhibition itself space forbids me to dwell in suitable detail. No available gallery in England was large enough to show it in, and but for the generous loan of her house by Mrs. Coutts-Michie, Mr. Croal Thompson might never have been able to arrange for us to see the works, numbering nearly five hundred, which are "in no way representative" of the herculean labors of this "strong" man, the best books on whose output have been published in France and in Germany; notably that, from the preface to which I have quoted, published at 61 Avenue Victor Hugo, Paris, by P. Turpin and edited by E. F. d'Alignon, and on sale in London at P. Turpin, 17 Benner Street W., is the one to get.

Among so much activity it is interesting to find this great master designing for panels in mosaic woodwork, in which craft a young Englishman, Mr. Rowley, excels. These

were included in the exhibition, and very finely rendered and finished they were.

Yet even all this is not representative of the complete works of Brangwyn. He is also an architect, having designed and carried out the wonderful Museum of Modern European Art in Japan, to which many of his works are going. Naturally to execute such works the artist must understand a variety of media and have a deep knowledge of color-chemistry and other scientific aspects of the practice of art. Like Patrick Geddes, then, he is akin to the outstanding mediaeval figures in whom art and science are united.

Such intellects joined with such technical craft-skill are eternal and live far beyond the period of their generation. They are landmarks in history, world influencers and world teachers. Their physical strength alone makes them stand, like a veritable Hercules, champions of their generation. The extent of their physical labor by itself marks them as supermen. Brangwyn, then, is a champion. If ever it should be said that modern British art is weak, we have but to point to him, saying: "Here is our champion—whom can you set up against him?" Therefore, because of him, British art is strong in the eyes of the world. Power, strength, dignity and greatness are not the only attributes to apply to his work; for in this exhibition—the first big show he has given us—we saw wonderful delicacy, tone subtlety, tenderness, and a remarkable sense of design and of atmosphere, which I, for one, did not know he possessed, and these were present in a marked degree.

Imagination is a keyword in any appreciation of Brangwyn—a very English imagination, but of a mind set free from the historical *data* which somewhat hampered the great Victorians, such as Morris and Madox Brown; and free, too, from the literary bondage of Rossetti. Brangwyn has kept pace with modern thought and has let it influence him without running away with him. The elements of Cubism can be discerned in his lithographs and etchings of ships and guns, and Futurism has not entirely been ignored by him, though he has chosen his own way of presenting movement. While his interest in labor is that of a creative socialist, that Impressionism, and Post Impressionism, too, have had an influence on his palette is clear

from the range he has and the fluency of his brush, far beyond anything of Pre-Impressionistic days, or of his own early period. He is an artist who does not stand still, indeed his advance is steady. He gives ample evidence of plein air observation of

British contemporaries can teach him, he is still a characteristic Englishman—sometimes heavy, but always vigorous, a man in whose work careful detail is not allowed to domineer.

I do not think, as a figure painter, that his



THE CIDER PRESS

FRANK BRANGWYN, R.A.

nature and of deep study of light and of shadow. He gets figures, living and moving, from mere touches of pigment even as Whistler did, but with greater fiber. His proportions are often like those of Pryde and Craig but with a more sonorous atmosphere. At least one "still life" shows him in a mood as simple as that of Nicholson. Obviously he has studied all art movements and yet has remained himself. While learning all that foreign art and that of his

drawing reaches to the great heights of mediaeval foreign masters or of Greek or Assyrian sculptors. But he does reach more nearly to their mountain tops than anyone has done in modern times. Few living artists can compete with him in the many crafts he practices with such colossal mastery and energy. In landscape he certainly goes far beyond mediaeval or classic painters.

No artist of his standing has hitherto



PRISON, TANGIERS

FRANK BRANGWYN, R.A.

shown so little of his work in his own country, although he has decorated the Royal Exchange, Lloyd's Register, the chapel of Christ's Hospital (Horsham), the offices of the Canadian Grand Trunk Railway in Cockspur Street (London), and the hall of the Skinner's Company. "There is probably no other living artist," says Crowley Davies in his preface to the exhibition catalogue, "who has so many works in foreign galleries and so few at home." Yet, despite the fact that he has not been a prophet in his own land, he has never deserted her; and he lives his simple, workman's life, almost unheard of by his district behind the commonplace ugliness and traffic rush of Hammersmith Broadway. Unlike the famous portrait painters of our day, he never goes into society and has never moved into a fashionable quarter. What was good enough for William Morris is good enough for him, even though he has not got the

beautiful river view which faces the house Morris occupied in the same neighborhood.

However, now, when nearing his sixtieth year he has, though with habitual modesty and reticence, created a record; for his exhibition was opened by Ramsay Macdonald, and it is the first time that a British Prime Minister has ever considered such a function as part of his national duty.

France is never very loud in praise of British art, and so it is of interest to see a preface to the exhibition catalogue written by Steinlein, who says Brangwyn is the glory of England, and he also gives a Frenchman's criticism of his art: "Pourquoi ne pas dire ici, tout de suite, ce que, dans une certaine mesure manque à Brangwyn pour plaire absolument à la majorité des Français? C'est, je crois bien, un peu de grâce nonchalante, de souriant joliesse."

In a word, he is perhaps too sturdy for French taste; though in the next breath



MURAL PAINTING FOR THE CHAPEL OF CHRIST'S HOSPITAL, LONDON

FRANK BRANGWYN, R.A.



THE CRUCIFIXION

CHALK DRAWING

FRANK BRANGWYN, R.A.

Steinlein says that this lack in nonchalance and grace in his art is made up for by the "beauté virile, la force magnifique dont elle est imprégnée." He then likens his imagination to Beaudelaire's "L'Invitation au Voyage" and "La Splendeur Orientale," and compares his loaded brush and full palette with the opulence of a wonderful carpet or tapestry, luxurious as the heavy sweet fruits and ardent colors of the Mediterranean. And, he says, the air of the sea is never missing and that this English sea-sense is in all that Brangwyn does. Finally he compares him with Rembrandt, even though Brangwyn is no portraitist. The etchings, he thinks, are on a level with those of the Dutch master. Personally I do not think they have the same spiritual appeal at all. They seem to be equally masterly, perhaps, but quite different.

Despite his British character, Steinlein sees in Brangwyn the very evident spontaneity so necessary to greatness in art. "Force naturelle, et pourtant disciplinée . . . Frank Brangwyn est un grand lyrique," he concludes, "un artiste grand parmi les plus grands de notre âge et de tous temps." *Great among the greatest of our age and of all time.* Brangwyn must have felt a deep emotion when he read this French tribute to him, and, through him, to England! "All mankind may find communion," concludes Steinlein, "in the art of such a man; exalted, by the beauty of his labor, to a conception of the solidarity of countries and of men; relating and joining east and west, south and north—with a hymn—a cantalation to the reconciliation of the world."

Mr. Brangwyn finds in all such praise of his art, as in the Prime Minister's action,

rather praise of England than a tribute to him as an individual, and it is in the spirit of England that he is now completing the Stations of the Cross for presentation to one of the most important of the reconstructed churches on the western front, at the instance of Steinlein and M. d'Alignon, of Paris, and commissioned by a number of prominent French citizens. He has been persuaded to exhibit some studies for these, but he considers the subject one that should only be seen in the church for which it is composed. These works, nevertheless, are to be reproduced in color for presentation to a number of smaller churches in France, which are being rebuilt in the battle area. Let me say here that until I saw this exhibition I was not an admirer of Brangwyn the artist, though I revered the craftsman in him. And this was because of the many (totally inadequate, as I now see) reproductions of his work that I had come across over many years, even in the best art journals. There is in his painting a vast aroma, atmos-

phere, of breadth, exuberant luxury, dignity and tonal variation that is lost in reproduction; likewise, in another phase, his jewel-like colors, soft delicacy and moving air and figures are lost, and that is why illustrations can but libel him.

The only justice that England can now do to him is to ask him to spend, at the public's expense, several years in decorating the London County Hall, the walls of which were at one time offered most ridiculously to students, but which now await a master. We have early Brangwyn at the Skinner's Hall and elsewhere, but what we need—and what Japan has obtained—is our artist at his best, in maturity with his powers in full flower.

Such a decorative painting as Brangwyn would do might be indeed the War Memorial worthy of our Dead, for which our capital waits; since the works he has shown us this year are of the sort that elevate the mind and feed the soul, raising us beyond our griefs and our struggles to a plane of equilibrium and true values.

ALLEN TRUE'S NEW INDIAN MURALS

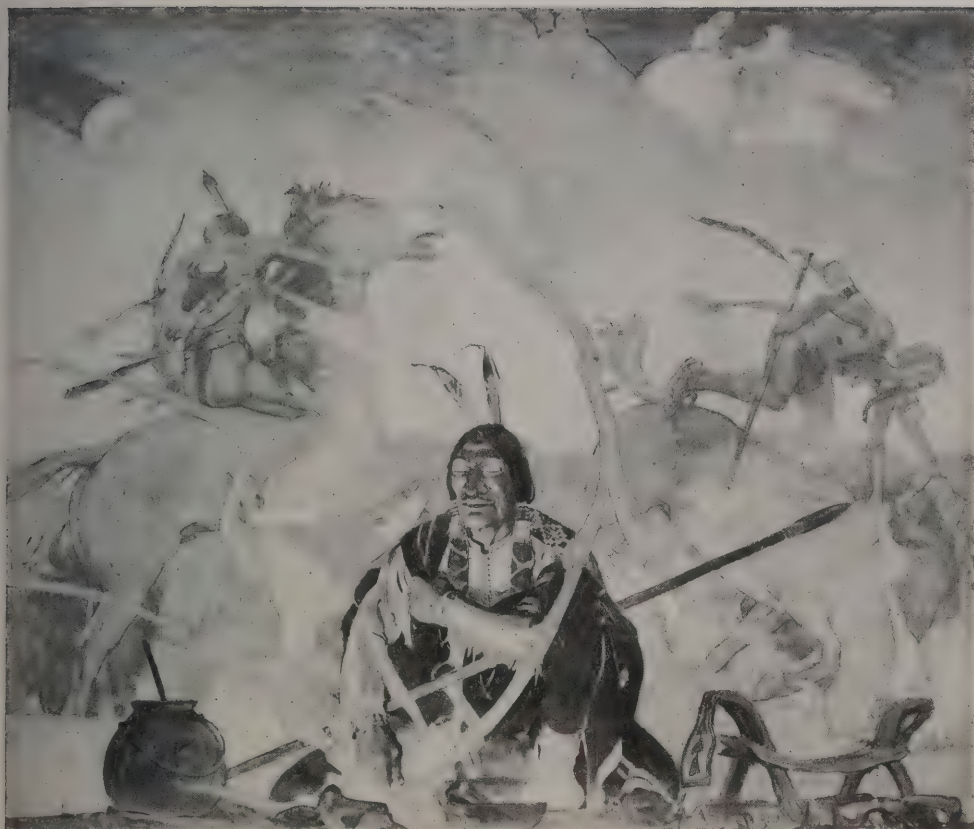
BY ROSE HENDERSON

"INDIAN MEMORIES" a series of fifteen mural decorations by Allen T. True, recently executed for the Colorado National Bank of Denver, are vastly different from the old type of Indian painting which usually depicted the noble red man in the act of fighting his conquerors or of surrendering to them. Mr. True regards the Indian as an interesting human being in himself and has chosen to represent the race in the days before the appearance of Europeans in America—days when the Indian's dignity and cruelty, his joy of living, his stoic endurance and primitive integrity, as well as the poetry of his religion, made the cycle of his life an epic which the white man has little understood.

The series begins with a group called "Youth," representing several boys gathered around a dead crane brought in as a trophy of the hunt. Near by, another boy is

unloading birds of rich plumage from a canoe, and two others are climbing out of the river to join the returning hunters. In the middle foreground is the Sioux sun symbol, and the background of sun-lighted aspen grove is joyously colorful.

On the opposite wall Indian women are grouped. An early morning mist hangs in the shadows of the light-trunked aspens, and an old leather-dry squaw sits by the edge of the waterfall, watching wistfully the figures of young girls dancing in the iridescent spray. It is the tragedy of age looking back to the eager happiness of youth. Among the trees are other women, girls and young mothers, smiling contentedly at the dancers in the water. Other panels represent Indian men, and also men and women together at their work. Seated in front of his chip fire, an old buck dreams, and in the curling smoke and dust sees visions of the buffalo



THE OLD BUCK'S DREAM

ALLEN T. TRUE

ONE OF A SERIES OF MURAL PAINTINGS, COLORADO NATIONAL BANK, DENVER

hunts of his youth. Here appear hazily the billowing backs of the herd and the plunging, foam-flecked horses with their supple, exultant riders. In another group a once mighty war chief kneels outside his teepee, beating his drum and chanting an ancient battle song. A winter storm rages about him, whirling a mist of powdered snow. On the wings of the gale come memory pictures, rushing, vengeful figures on horseback, their trappings blended with the curling storm. And the old chief's face lights with the primitive joy of sheer daring.

In all of the paintings the trees, clouds, or teepees are handled with a boldly decorative effect, but with appropriate subordination. In the panels of Indian women the grouping is especially natural and at the same time pictorial, and a border of spiked wild flowers ties the figures together with pleasing foreground detail. In both color and form

the nature settings are true to the high-keyed mountain and woodland of the far west, and there is a delightful mottling of sun and shadow in several of the panels.

Whether or not Mr. True's imaginative conception always gets over to the casual observer, the pictures are distinctly notable for their freedom and naturalness, their suggestion of pagan joy in a beautiful pastoral environment, and their simple and vigorous execution. Figures and background belong together. Nude Indian boys are as primitive as the white crane at their feet. The laughing young mother is one with the straight tree trunk beside her. And there is elemental spirit and rhythm in the skirling smoke and storm figures. The old squaw beside the waterfall has a mood of eerie mysticism. One feels that, in spite of her sadness, there is a kind of song within her, a hint of clairvoyance that refines and

exalts her grief. She could never be as dully sad, one feels, as a brooding old woman in a sordid city street. She has known too intimately the trees and the clouds and the voice of the waterfall.

The paintings indicate not only that the artist has studied Indian physique and can paint convincing copper skins. They show unusual sympathy with Indian thought and feeling as well as an honest delight in the untouched world of nature.

Such murals as these, placed in public or semi-public buildings and representing the historic background of the community, mark a growing democracy in our art that holds much promise for the future. The themes of

these paintings in their reflection of primitive life speak of a larger insight and appreciation. The very unrest, the questioning spirit of our day, is leading us to a more wholesome respect for the simple reactions of primitive races. We are even discovering that there is some subtlety there. No longer so cocksure of ourselves and of the ultimate values of our civilization, we have become interested in many aspects of primitive life. A vital and picturesque record is that of the American Indian before white civilization touched him, and Mr. True has reflected something of the beauty, the joy and the pathos of this life with its universal human significance.

THE LANDSCAPE ARCHITECT: ARTIST

BY ELSA REHMANN

IF, WITH all his other activities, the Italian artist-architect of the Renaissance achieved distinction in the art of garden-making, it was because he had only to adapt his hand to a different medium. It seems it was not difficult for him to use land and landscape instead of building material, to use earth and trees instead of clay and marble, to use flowers and verdant green instead of pigment. He knew how to make his garden as beautiful in design as his building, for was it not a veritable part of it? He could model the Italian hillside as wonderfully as he could carve his statue. He took as keen a delight, no doubt, in the green of ilex, in the whiteness of marble, in the blue of the Italian sky as in the colors for his altar pieces and frescoes.

It is, then, quite understandable that the landscape architect of today, specialist though he be (and I make no distinction between the men and women in this field of art), should manifest the sensitiveness of the older artists. There is no other art, perhaps, that demands quite so keen an understanding of design and form and color as this one of garden-making nor requires so sensitive a poetic feeling and so subtle a taste of its creator.

But, while he may not be wholly conscious of it, the landscape architect is apt to show a keener understanding and a greater sen-

sitiveness to one phase of his art than to another. One garden-maker may be particularly interested in design. By the strength of its lines, by the dignity of its proportions, by the exquisiteness of its geometric pattern, by the breadth of its space composition will he express the beauty of his conception. Sometimes it seems as if it hardly mattered how such a garden is planted, so dominant is the design over the planting. In the finest examples, however, the planting is so adapted to the scheme that it heightens and accentuates its every perfection. That is what the planting is for. It ought to be no mere after-thought but an integral part of the garden. It is there to interpret the design through its very loveliness.

I do not wish to give a wrong impression. Every true garden-maker is conscious of design, for it is the way he can make real his idea. Some people seem still afraid of design, timid of the artificiality of beds and borders. I do not blame them altogether for this. Many a garden is quite hopeless with many little unrelated compartments and free standing beds difficult to plant. But you will find that, in a legitimate design, these beds and borders are not conspicuous in their artificiality but are indispensable units of the underlying structure. They form the skeleton upon which to build.



GARDEN OF MRS. H. I. PRATT, GLEN COVE, N. Y. JAMES L. GREENLEAF, LANDSCAPE ARCHITECT

NOTE THE BOXWOOD AROUND THE POOL AND THE SMALL TREE ON THE TERRACE. WHERE DESIGN AND FORM ARE PARAMOUNT



GARDEN IN WILMINGTON, DELAWARE

WILSON EYRE, ARCHITECT

ELIZABETH BOOTES CLARK, LANDSCAPE ARCHITECT

A MASS OF TULIPS, DELICATE IN COLORING, ARRANGED WITH EXQUISITE RESERVE TO BRING OUT THE BEAUTY OF THE DESIGN

PHOTOGRAPH BY ANTOINETTE PERRETT



GARDEN OF MRS. BAYARD DOMINICK, RUMSON, N. J. ELSA REHMANN, LANDSCAPE ARCHITECT
CREATING THE GARDEN'S MOOD.—A GREEN GARDEN



GARDEN OF MRS. WM. READ, PURCHASE, N. Y. BEATRIX FARRAND, LANDSCAPE ARCHITECT
WHERE THE ARRANGEMENT OF THE FLOWERS ACCENTUATES THE BEAUTY OF THEIR FORMS
PHOTOGRAPHS BY ANTOINETTE PERRETT

Without it, the cloak of flower loveliness is but sham.

Some people imagine that design is something forced, while the best gardens are those where the design adapts itself to the site, moulds itself to contours and conforms with house and landscape. Take but a single example. Those of us who are overawed by Versailles and the perfection of its sumptuous design need but to realize its perfect adaptation to the great level country all around and to the scale of its great palace buildings, need but to repeople it with courtiers on horseback and ladies in sedan chairs, need but to sense the grandiose desires of a Louis XIV and to visualize the magnificent life of his court to understand the part that design plays in creating such stupendous effects. But we can go to the other extreme just as well. It requires just as keen an understanding of our forefathers' day to interpret again the spirit of those little doorway gardens whose effects were none the less poignant because the designs were so very simple.

In a broad sense, too, every landscape architect is really a sculptor. He moulds the earth's surface to his will and models his garden's body with infinite care. He is conscious, too, of the form of every tree and shrub and flower that he uses. It is easy to see the hand of the sculptor in the Italian garden. He exhibited it in the terracing of hillsides, in the curving grace of stairways, in the lovely tumbling cascades. He showed it in the use he made of pyramidal cypress and of the picturesquely round-headed stone pine. He showed it in the way he cut the holly into walls of green and shaped the trees into pleached alleys. He showed it even in his use of wooded areas. Or take the topiary work in old gardens, in Italy, in Holland, in England. This was the work of fantastic gardener-modelers. And the weeping and pendant trees, trees bent and trained into shapes not their own, was the work of later odd-minded horticulturists. The garden maker of today has a different viewpoint of vegetation. The natural forms of trees and shrubs have a strong appeal, and he finds ample variety to satisfy every sculptural desire. The sweeping beauty of the beech, the ruggedness of the red pine, the picturesqueness of the apple, the grace of the hemlock, the exquisitely carved elm are

lovelier to him than any exotic or man-trained specimen. Even though he use the clipped forms of box and yew as of old for formal effect or from whimsical desire, the unclipped box has a greater beauty for him and the unclipped yew a rugged grace. He delights in rugged thorns, in graceful hornbeams, in nice dogwoods. He rejoices in crude sumacs, in drooping snowberries, in delicate spiraeas, in stately lilacs, in shapely laurels. He enjoys recumbent junipers, tumbling matrimony vines, spreading honeysuckles. No end to such a catalogue!

Each tree and shrub and vine has its own appeal. Its characteristic individuality wields its own spell in genial situations. But it is particularly in the exquisiteness of its placing, in the charm of its selection and assembling, that the garden-maker can exhibit his ability in producing the sculptural beauty of garden through plant material.

Flowers exhibit even a greater degree of variety in form, a more exquisite modelling. Hardly a flower can be mentioned that shows no characteristic beauty of form. Think of all the flowers you know—the decorative iris, the graceful lilies, the strident hollyhocks, the sturdy mulleins, the fascinating milkweeds, the sumptuous yuccas, the hyacinth, the daffodil, the canterbury bells, the phlox, the dahlia. Think of the characteristic composites in all their variety, of the figwort family of which the foxgloves and snapdragons are conspicuous members, of the pulse family with all its delightful, butterfly-like flowers. These are all too few to show the beauty and variety of flower forms. Not only is the shape of the individual flower important but the decorative arrangement of its foliage and the very structure of its stalk. I have found delightfully suggestive the words of a client who thought that very beautiful combinations could be achieved with leaves as well as with flowers with all their variety of textures and shapes. And no less a sculptor than Rodin has it said of him that "flowers communed with him by the gracious swaying of their stalks" as if he caught this subtle phase of flower beauty akin to his own great art.

To distinguish the individuality of these shapes, one by one, is truly a fascinating game, but the real significance of their sculptural beauty in the garden lies in their



GARDENS OF ROBERT GOELET, EDGEMERE, CHESTER, N. Y.
BEATRIX FARRAND, LANDSCAPE ARCHITECT

WHERE ARCHITECTURAL DETAIL VIES IN INTEREST WITH FLOWERS' BEAUTY



GARDEN OF MRS. WILLIAM K. WALLBRIDGE, SHORT HILLS, N. J.

THE TREE ACCENTUATES THE DELICACY OF FLOWERS

PHOTOGRAPHS BY ANTOINETTE PERRETT



PHOTOGRAPH BY ANTOINETTE PERRETT

GARDEN OF MR. AND MRS. JOHN T. PRATT, GLEN COVE, L. I.
JAMES L. GREENLEAF, LANDSCAPE ARCHITECT

intermingling, for then they resolve themselves into flower friezes. They can be wrought into borders that are as exquisite and delicate, or as bold and daring, as any bas-relief, according to the demands of the situation. Some gardens delight in such flower borders. The form of the flowers seems more important in them than their color. And all the greater is the designer who can sense this need in gardens and develop its significant beauty.

There is one aspect of flowers in borders that a frieze of stone cannot attain. It is what I like to call the stereoscopic effect of flowers, for they can stand out and away

from one another and from their background. Flowers planted in drifts will attain a fine strength in this way, and others delicately intermingled will have an airy grace.

Then there are designers who are particularly interested in color. They are not the least among their confreres, albeit their work is as evanescent and as transient as the flowers themselves. Each garden designer, if he be a colorist at all—and some are strangely lacking in this sensitiveness—is as individualistic in his handling of flowers and flower color as a painter. He has, I think, the more difficult task, the more subtle art, for plants come and go with

the seasons—yes, with the weeks, making a hundred pictures in an interlocking series. Besides, they are subject to the idiosyncrasies of weather and to the whims of gardeners.

Upon the lessons he has learned from the painters, the garden-maker draws valuable inspiration. In fact, it can be truly said that the painter impressionists have revolutionized his art, for the understanding of atmospheric effects, and more particularly the effect of light upon color, have given the garden a new beauty. The old order of flat bedding-out effects was no longer to be tolerated as soon as the garden-maker could translate the painters' effect of broken color into the medium of his own art. He found he could attain effects previously unthought of by the lavish intermingling of bulb and perennial and annual in the herbaceous border. This new freedom in flower assembling made it possible to use flowers in spots and groups, in drifts and masses in so many new ways and so masterfully that he could rival at will the pointillage of the impressionists or the heavier brush strokes of the modern painters to produce whatever effect he desired.

The garden-maker found that he could arrange colorful harmonies or mosaic patterns of great beauty. He could delight in exuberant contrast or in startling concords. He could produce misty effects of subtle softness or scintillating effects full of golden sunlight. He could create delightful scenes with colors delicately blended, or bold and clashing effects. This is something finer than a mere craving for pretty color schemes,

for he can express every delicacy or any daring that his personality desires, or his temperament suggests, or his client delights in. And, in all this handling of color, you will find that he expresses his ideas by a technique which is as unmistakably his own as any painter.

Yet in this use of color there is something even finer, for by it the design of the garden can be brought to its finest perfection. This is no caprice or whim of the creator. It is governed by the truest laws of artistic composition. Just as the painter expresses his idea through the blending of his color, so the garden-maker can bring out the underlying idea of his garden through color arrangement. Perhaps of even greater significance is the fact that color can express a garden's mood. Lavish masses of gold and yellow and orange flowers, do they not suggest a garden of ample size and luxuriant borders out in the brilliant sunlight? White flowers, the white laid in delicate pattern upon the green of flower foliage, do they not suggest a garden of old-fashioned charm, fragrant with box-edgings, with seats in sequestered nooks, with a sundial with quaint inscription? And a garden all of quiet green, does it not suggest a place deep in the shade of overhanging trees in a cool hollow with a deep pool of quiet water wreathed in vines? These are but bald examples, to be sure. They can give but meagre suggestion of this thing that is so ethereal, hardly definable in words, for it is that well-nigh intangible thing writers love to call atmosphere.

THREE MEMORIAL FIGURES

BY WILLIAM SENER RUSK

THE SCULPTOR is called on nowadays to do many things, to make delightful garden figures, to model statues of heroes, whether on horseback, standing, or seated, to fashion fountains, and decorative and symbolic motives—in other words, to express in permanent stone and bronze the hopes and aspirations of his time. But from the age of the pyramids he has also been asked for memorial figures to be placed by the grave of the deceased. In this field he has achieved some of his most notable successes.

For such a purpose sculpture is more durable than fresco, more human than architecture. There are three monuments of this ancient and exacting funereal type which come to mind with haunting frequency.

The earliest is a relief in the Villa Albani in Rome. It is still called the Leucothea Relief, because in the eighteenth century it was thought to show the education of the young Dionysos by his aunt Ino, who, after her plunge into the sea to escape her insane husband, Athamas, became a sea-goddess,



THE SO-CALLED LEUCOTHEA RELIEF

VILLA ALBANI, ROME

Leucothea. But we now know that the scene represents merely a family gathering—the mother, who is dandling her youngest daughter on her knee, the two older daughters, who are standing before her stretching out their hands in pleasure at the pretty scene, and the faithful nurse who is bringing her mistress a fillet. And notice the wool basket beneath the chair, indicating that work as well as play was the custom of the household. The date of the relief is near the beginning of the Fifth Century before Christ, when the Greeks were challenging the advance of the Persians at Marathon and at Salamis. Its style suggests that it was made in Attica or perhaps in one of the Aegean Islands, at any rate in the Ionian fashion, with form and drapery supplementing one another. The modelling still retains archaic simplicity but with many touches of delicate

realism added; for example, the right wrist of the nurse. No doubt, one should imagine the chair, footstool, and the wool-basket painted in soft colors, and not making the blank contrast with the careful contours of the bodies and the fresh rippling of the drapery one sees at present. The clumsy right hand of the baby is a modern restoration. The design, then, is merely a *genre* study, a representation of a family group before the death of the mother, and falls in a long series of Greek grave reliefs which in just such gentle, quiet, restrained fashion marked the graves. And the whole conception of death is so Greek—no violent emotion, not even a farewell, just a happy memory. Perhaps certain details suggest the particular use to which the monument is to be put. The mother is seated goddess-like receiving her children as worshippers,



ADAMS MEMORIAL

BY

AUGUSTUS SAINT-GAUDENS

ROCK CREEK CEMETERY, WASHINGTON, D. C.



CARRETTO SARCOPHAGUS

CATHEDRAL AT LUCCA

BY JACOPO DELLE QUERCIE

for is she not now a Spirit? And the fillet may have a funereal as well as a human interest. But still one comes back to the first idea as the controlling one—the Greeks aimed at restraint and, even when the heart was breaking, they could remember.

Of a very different sort is the monumental sarcophagus and reclining figure which the Italian sculptor, Jacopo della Quercia, of Siena, made in the early fifteenth century of our era, when the mediaeval world was just wakening from its slumbers of a thousand years and when again a long period of symbolism was giving way to realism. The tomb was made for Ilaria del Carretto, wife of Paolo Guinigi, the Lord of Lucca, and is now in one of the Cathedral transepts. The form of the sarcophagus is still largely mediaeval, being merely a rectangular coffin with moulded bands to mark the top and base. The sides are decorated with winged cherubs carrying a heavy garland. The triumph is in the figure on the top—not sleeping, surely not dead, but merely in

a state of sculpturesque repose. Otherwise the relaxation of the body would upset the perfect balance between the weight of the head and the softness of the pillows, or the rigidity of the body would stiffen the poetic lines of the face, the hands, the drapery. No; the Lady Ilaria is merely waiting for the springtime, as one critic prettily puts it, when the flowers of the chaplet will freshen, the bosom will rise and fall and activity take the place of repose. Not very Christian perhaps, at least when Christianity is expressed in terms of mediaeval theology, but then the sculptors of the Renaissance compassed both the mediaeval and classical worlds in their thoughts and in their art, and that inter-cultural perspective plus science made the world modern.

The Greek sculptor overcame death by ignoring it, the Italian by making it beautiful. It remained for our greatest American sculptor, Augustus Saint-Gaudens, to face it, and in his Adams Memorial in Rock Creek Cemetery, Washington, to model a

figure which expresses all the questioning, all the grief, all the nothingness, which go into our reaction to such a stern reality. The various names given to this baffling, sibyl-like figure indicate how various are the ways in which it reveals itself to the spectator. Some call it *Grief*, some *Death*, some *Meditation*, some *Nirvana*, some *The Peace of God*. Hidden from the neighboring plots by giant evergreens, it sits in undisturbed aloofness, facing the visitor. The closed eyes, the empty expression, the powerful arm, the sculpturesque drapery chill the blood and thrill the soul as do the monotonous notes of the bugle when "last taps" is sounded. Saint-Gaudens has not attempted to answer the riddle of death—

only lesser sculptors do that—but in his representation of the riddle he has somehow reached out from the temporal to the eternal and so qualified as a master. Homer Saint-Gaudens in his biography of his father quotes the latter as referring to the figure as the "Mystery of the Hereafter." Henry Adams, for whom it was made, says in his "Education of Henry Adams," "Like all great artists, St. Gaudens held up the mirror and no more"—each visitor seeing reflected the thoughts he brings with him. John Hay saw a figure ". . . full of poetry and suggestion, infinite wisdom, a past without beginning, and a future without end, a repose after limitless experience, a peace to which nothing matters. . . ."



DANISH LADIES MAKING LACE

ELSE HASSELRIIS

A DISTINGUISHED SILHOUETTE CUTTER— ELSE HASSELRIIS

BY WINIFRED BUCK ABBOTT

SILHOUETTE cutting has been called a lost art since the days of Konevka and Edouart. It is true that silhouette cutting is still practiced and is popular as a kind of catch-penny profession at fairs and resorts and a few people *paint* some clever silhouettes, but as a true scissorcraft in this

country it seldom advances beyond the most elementary stage. Europe has always produced more and better silhouettists than America. In Germany, just before the war, a great exhibition of these quaint little pictures was held in Berlin at which about eighty artists (in some cases one could truly



ILLUSTRATION FOR FAIRY STORY ELSE HASSELRIIS
 MISS HASSELRIIS IS ESPECIALLY FOND OF ANIMALS



HANS CHRISTIAN ANDERSEN ENTERTAINING A SMALL FRIEND WITH PAPER
 AND SCISSORS
 SILHOUETTE BY ELSE HASSELRIIS



ILLUSTRATION FOR ONE OF HANS ANDERSON'S STORIES

SILHOUETTE BY ELSE HASSELRIIS

call them that) displayed between eight and nine hundred specimens of their skill. Almost the most distinguished exhibitor in this group was Miss Else Hasselriis of Copenhagen, Denmark, who was in New York last winter, where she showed fifty of her very remarkable silhouettes. She takes her art very seriously. Although she is a successful painter, specially well versed in a knowledge of anatomy, it is the beauty and expressiveness of outline and the technique of the scissors that has always appealed to her. At the age of four she began cutting out, and her mother still preserves a scrapbook filled with these childish expressions of this peculiar talent. Her first silhouette, a goose girl driving a fat goose before her and cut out of shiny blue paper, is a marvel of true proportion, solidity and spirited action.

Miss Hasselriis herself most enjoys mak-

ing book illustrations, designs for book plates, decorative panels and symbolic designs, but it seems to me that as a portrait cutter she is most interesting and satisfactory. Her striking likenesses are not confined to the face; she makes the figure as a whole, and each of the different parts of the body tells the story of the character of the individual she is portraying. And she likes to place her sitter among the familiar and doubtless beloved objects of the home—chairs, tables, plants, pet animals, etc.; and her skill in composition is so great and her power to make all her silhouettes decorative is so effective that somehow she always succeeds in making these commonplace, everyday objects an aesthetic addition to her pictures and a great enhancement of their interest as a record of the taste and environment of the sitter.

It is most interesting to see Miss Hasselriis at work with her simple tool—a pair of very slender, very sharp scissors, less than 4 inches long with straight blades perhaps a little over an inch long, sharply pointed and narrow. In cutting a human figure she starts always at the neck of her subject, cuts upward around the chin and lingers at the mouth, upon which she expends great care, for, as she says, silhouettes have no eyes and therefore the face depends chiefly upon the mouth for expression. She always cuts a single sheet of paper, black on both sides, so as she works she turns it now this side, now that. She puts before her no notes or sketches and she makes no guiding marks upon the black paper. To do that would not be playing the game as an expert craftsman, she thinks. If she is cutting a portrait, she, of course, glances at her subject from time to time, but if the picture is imaginary her power of visualization is so

perfect that the model in her mind's eye will be all she needs to work from. After the first few strokes of the scissors are made she works with great rapidity as if she were afraid the vision would fade before it had been safely transferred to the black paper. To a person whose use of the scissors is confined to the laborious following of a dress pattern securely pinned upon a piece of substantial cloth it seems incredible that anyone can attain Miss Hasselriis's technical skill with this humble domestic instrument.

But, after all, this great technical ability alone would only make Miss Hasselriis an expert craftsman. It is the beauty of her compositions as a whole, her faultless anatomy, drawing and balance, the spirit and charm of her little figures, the likeness and individual character displayed in her portraits that make it only just and correct to classify Else Hasselriis as a true artist.

THE SERVICE OF THE MUSEUM OF ART TO THE COMMUNITY¹

BY FLORENCE N. LEVY

THERE is nothing original in this paper except possibly the point of view and method of assembling the material. It is really a statement of the combined ways and means employed today whereby art takes its place as one of the active forces that feed the spiritual side of life.

The term "museum" was originally used by the Greeks to indicate the home of the Muses. During the Middle Ages and the Renaissance the churches of southern Europe became art galleries; monarchs and noblemen accumulated books, manuscripts, sculpture, pottery, gems, etc., thus forming the beginnings of collections which have since grown into public museums.

The idea of a great national museum of science and art was first worked out in the seventeenth century by Lord Bacon in his philosophical romance, "The New Atlantis."

Sir Henry Cole, the working founder of the Department of Science and Art in England, said in 1874, "Science and art are

the lifeblood of successful production, and our national decline will date from the period when we go to sleep over the work of education, science and art."

In the United States there have been several men of vision who have been preaching for years the value of museums to the community.

In 1889 George Browne Goode, Assistant Secretary of the Smithsonian Institution, said: "The museum of the past must be set aside, reconstructed, transformed from a cemetery of bric-a-brac into a nursery of living thought. The museum of the future must stand side by side with the library and laboratory as part of the teaching equipment of the college and the university and in great cities cooperate with the public library as one of the principal agencies for the enlightenment of the people."

Dr. Goode was more interested in aiding the adults than the children. Work with the public schools is being stressed so much

¹Address delivered at the Annual Convention of the American Federation of Arts, Washington, D. C., May, 1924.

today that it is wise to give heed to the other side of the problem. In an address at the Brooklyn Institute in 1888 Dr. Goode said: "I should not organize the museums primarily for the use of the people in their larval or school-going stage of existence. School days last at the most from four to fifteen years. . . Why should we be crammed in the time of infancy and kept in a state of mental starvation during the period which follows—from maturity to old age?"

"No pains must be spared in the presentation of material in exhibition halls. Each object must bear a label giving its name and history so fully that all probable questions of the visitor are answered in advance. Books of reference must be kept in convenient places. Comfortable seats must be everywhere accessible for the task of the museum visitor is a weary one at the best."

Constant experimenting is necessary. Again to quote Dr. Goode: "The only safe course to pursue in the development of plans in any untried department of museum work is to follow the advice of the Apostle Paul 'Prove all things; hold fast that which is good.'"

PRESENT MUSEUM POLICIES

Mr. Henry W. Kent, Secretary of the Metropolitan Museum, when outlining his educational policy for this paper, wrote: "In its educational work the Metropolitan Museum undertakes to reach three distinct groups: the general public interested in art; the student public interest in art; and the practical public interested in art. . . . All the work has been planned carefully and thoughtfully to follow out logical lines of development; each step comes as a natural sequence."

John Cotton Dana, Director of the Newark (N. J.) Museum, in a volume entitled "The Museum of the Future" outlines his ideas and ideals as follows: "Objects of art are to be studied, not worshipped. Experiments must be made in museum teaching. Only by constant testing of new methods can the museum of the present justify its existence."

Mr. Dana stresses the value of a central museum feeding branch museums much as the libraries feed their branches, and as the South Kensington serves some 350 county schools and 90 county museums throughout Great Britain.

Speaking of the city's industries Mr. Dana writes: "The things produced are gathered in typical examples at the museum. By these are placed examples from other cities and other towns, sometimes originals, sometimes copies—often merely pictures of them. The museum arranges these for display and labels them freely and describes them in leaflets. On occasion, groups of them are sent to schools, factories and stores in all parts of the city. And then the museum says to the citizens, 'Come and see. We think you will find that, as a result of such study, we can show you in your museum, or we can help you to make in your homes and factories, products which will sell better and at higher prices; your homes will give you more pleasure; your knowledge of and sympathy with people of other lands and other times will be broader and deeper; and you will get more enjoyment out of every working hour.'"

The Toledo Museum believes that the crying need for art education is not from embryonic artists or prospective designers but for the great mass of people who need to develop good taste. The technical training given in its classes is aimed entirely toward creating appreciation.

ART AS A COMMUNITY SERVICE

Today there is the problem of the use of leisure time due to shorter working hours and the place left vacant by the abolition of the saloons. The art museum has an opportunity to be of service by filling these vital needs.

A writer on economics has said recently: "The salvation of our country today and the salvation of the industries depend on discovering something which will revive in man that desire to produce and the joy in production which he had instinctively when he was a small boy." The arts surely hold the solution of this problem.

An experiment in which art is filling these needs exists in the slums of Philadelphia, where there is an oasis of beauty and peace. The Graphic Sketch Club is the outgrowth of a class in drawing for boys of the neighborhood, founded twenty-five years ago by Samuel S. Fleisher, who has quietly tended and nurtured the seed that he planted until today it has blossomed into a group of buildings open free to children and adults, poor



BUSINESS MEN'S ART CLUB

MINNEAPOLIS INSTITUTE OF ARTS

and rich, without regard to race, creed or color. Thousands enjoy the museum and entertainments each year, and over 900, whose ages range from seven to seventy, are now registered in the classes.

The avowed purpose of the club is "the promotion of culture and love of the beautiful in line and color; to afford a disciplined outlet for the promotion of fine things; to discover and train talent; to reinforce the home by helping young people to increase their earning capacity; and to bring to the home the highest standards of American citizenship." It offers an opportunity for those who work during the day to study at night and express themselves through the arts, as far as their talents permit, or to enjoy association with others in a building where art is made a part of life.

One old house was acquired, and then another. They contain a large hall for exhibitions, lectures, musicals, dances, etc.; a museum with rare objects such as ivories, lacquers, ceramics, and textiles in open cases or interestingly displayed on tables; a homelike library; and beautifully furnished rest rooms. The two upper floors are devoted to classrooms, and the basement is equipped for sculpture and etching.

Recently there has been added the adjoining Church of the Evangelist, a fine piece of architecture in the Italian style. This has become an art sanctuary where rich textiles, antique furniture and graceful sculpture blend with the columns, arches and old choir stalls in the dim light. The

quiet hall brings peace and repose to energetic youth and to tired older men and women. The central figure is the bronze by Albin Polasek, once one of the club boys and now head of the Department of Sculpture at the Art Institute of Chicago, "Man Chiseling His Own Destiny," the club's motto.

STATISTICS

Paul M. Rea, the first secretary of the American Association of Museums, in his chapter on the "Educational Work of American Museums" published by the Bureau of Education as part of its report for the year ending June, 1913, stated that there were then in the United States approximately 600 museums of which about 10 per cent were devoted to art.

The current issue of the *American Art Annual*, covering the year 1922-23, lists 125 organizations in the museum section. These are located in 57 cities in 26 states. As there are 742 cities with population of 10,000 and over, there is still room for many museums of art!

To group the interests and activities of these 125 museums has been somewhat difficult. Various arrangements might be made. Here is one:

- 11 maintained entirely by public funds.
- 32 depend upon membership with or without municipal aid.
- 38 privately endowed.
- 20 affiliated with colleges and universities.
- 5 form part of a public library.
- 2 connected with art schools.



GROUP OF SCHOOL CHILDREN

SYRACUSE ART MUSEUM

BEING INSTRUCTED BY MRS. BLANCHE WEAVER BAXTER OF SYRACUSE

16 combine history and science with art and are not fully described in the Annual.

In the preparation of this paper 71 museums were written to and replies were received from 46. Sincere thanks are due to the officers who sent interesting statements of the principles underlying their work. The accomplishment of one museum will serve as an inspiration to another. It is not possible to report the activities of each museum at present, but it is expected that the Federation will include this and a statistical table in a brochure to be published for the benefit of small museums.

Analyzing the reports it is found that certain activities are carried on by all Museums of Art while some have developed special features. The following is a synopsis of the various services being rendered by the Museums of Art in the United States to their communities. The examples cited are typical; this does not mean that the activity is not carried on elsewhere.

1. *For the Enjoyment of the Public:*

Permanent collections, more or less beautifully displayed, are the first consideration of the majority of museums of art.

Temporary exhibitions are held in all live museums, and these are often very notable.

Galleries are open free from one to seven days a week and in a few cities also some evenings.

College museums are especially for the student body but are often available to the public and to public school pupils and teachers. (The original Bowdoin College bequest dates from 1811.)

Auditorium for lectures, concerts, performances is an important feature, but facilities vary. In one city the meetings are held in what was originally a storeroom without light or air, yet good work is done.

A reference library with photographs and lantern slides forms one of the valuable departments.

Courts laid out as gardens for both rest and beauty are features in Boston, Cleveland and Southampton.

Personal guidance, known as Docent Service, was inaugurated at the Boston Museum in 1896 with volunteers; in 1907 the Docent became a regular member of the staff.

The maintenance of a Department of Membership and Publicity serves to carry the Museum's message through the daily and magazine press to

all the residents of a city and far beyond its territorial limits.

Labels serve not merely to identify, but some remark that stimulates the attention as an aid in developing appreciation is used in Cleveland, Newark and a few other places.

Special evening openings, with talks, are arranged; thus business men and women have been invited in Boston and Baltimore; employees from mills and factories are guests once a year at the Pennsylvania Academy of the Fine Arts.

A Business Men's Art Class for those over thirty not earning their livelihood by art is held in Chicago, Milwaukee and Minneapolis; Women's Sketch Class one morning a week in Milwaukee.

Lectures with practical demonstrations—Mr. Seyfert painted a portrait before his audience in Chicago; various processes of the graphic arts were demonstrated in Baltimore.

Process exhibitions are helpful—weaving with material on looms in various stages; original design, working, drawing and printed textiles; jewelry design and pieces in process of being made, etc.

Friends of Art aid in building up collections; a Print Club helps to acquire prints; Antiquarians; Museums Founders (Detroit); Art and Industries Association (Chicago); Ladies' Auxiliary Committee (Cincinnati); School Art League and other organizations cooperate.

A theatre is being built as part of the Art Institute of Chicago; plays are staged in galleries of several of the museums.

Music has been a regular Sunday afternoon feature at the Pennsylvania Academy of the Fine Arts since 1876; Cleveland has a Department of Music with two staff members; the Metropolitan in New York gives 8 Saturday evening concerts a season with average attendance of 8,000; monthly Monday evening concerts at Toledo; program of Sunday concerts are related to the exhibit at Indianapolis; Montclair (N. J.) encourages concerts by amateurs; Parrish Museum at Southampton, N. Y., has a fine organ; community singing is a feature on Sundays in Detroit; the Wadsworth Atheneum at Hartford, Conn., has given Parsifal in its gallery by using fifteen disks on the phonograph, thus holding its audience of 2,715 for over two hours.

Paintings and objects are lent to libraries, schools, women's clubs and settlements by many museums. "If branch public libraries, why not branch museums?" says Mr. Dana.

Color prints are circulated in the homes in Detroit; an etching through the Women's Clubs goes to the Art Chairmen's homes in Baltimore for one week at a time; paintings may be borrowed, with privilege of purchase, at Dayton and Baltimore.

Meetings of clubs and study groups; Art Chairman of Women's Club local Federation meets Director monthly in Baltimore and elsewhere.

Staging club banquets and luncheons in gallery; hostesses and tea at opening of exhibits, etc.

Lectures in local hotel ballroom and theatre in Omaha to broaden interest in the Museum.

Shops and theatres give space for exhibits from the museums in Cleveland.

A reading table in the gallery with magazines is

a feature in Omaha and Memphis; during each exhibit all available reading matter pertaining to the exhibit is placed on this table.

Local interest is developed through borrowing from residents for special exhibits.

Exhibitions of paintings of local scenes arouse local pride.

Summer exhibits on the recreation piers have been arranged by the Fellowship of the Pennsylvania Academy of the Fine Arts and the Chicago Municipal Art Society.

Art Week and Buy-a-Picture-Week have been encouraged.

Professional advice is given to municipal bodies and active cooperation with them in installing fountains and statues at Chicago and Toledo.

2. *For Advancement of Artists and Art Students:*

Schools of Art are maintained by 17 museums.

Exhibitions of contemporary art work with prizes and purchases made—this includes not only paintings and sculpture, but also etchings and craft work.

Many of the museums stress the effort to make sales. The Corcoran believes "that one of the most practical and effective ways to promote the arts is to be instrumental in placing worthy works of art in worthy homes."

Indianapolis maintains what it calls a laboratory gallery.

Arrangements are made with local colleges whereby part of the work for B. A. degree is done at the museum—Indianapolis; the Metropolitan in New York and elsewhere.

A botanical exhibit was held at the Metropolitan, New York, for its influence on design.

Studios are at disposal of visiting artists at Santa Fé just as laboratories are tendered to scientists.

The studio of the Director adjoins his office in Syracuse and enables the student to see how a professional works.

3. *To Aid the Expert:*

Study rooms, often with the personal aid of the curator, have been available in Boston since 1887, and similar facilities are offered in most of the larger museums.

Library, photographs and lantern slides are available in all the larger museums; at the Metropolitan in New York the library is open on Sunday afternoon as well as during the week; there are 41,000 volumes, 55,000 photographs and 28,000 lantern slides.

Courses to train museum officials, teachers and collectors is maintained at the Fogg Art Museum, Cambridge; here it is possible to study how originals are painted, detect defects, forgeries, repairs, etc.

4. *To Serve the Industries:*

An exhibition of manufactured objects has been an annual event at the Metropolitan Museum, New York, since 1917.

An exhibition in its laboratory gallery of manufacturers' supplies related to architecture was held in Indianapolis during the exhibit of architecture in an adjoining gallery.

Special courses of lectures for designers are being developed.

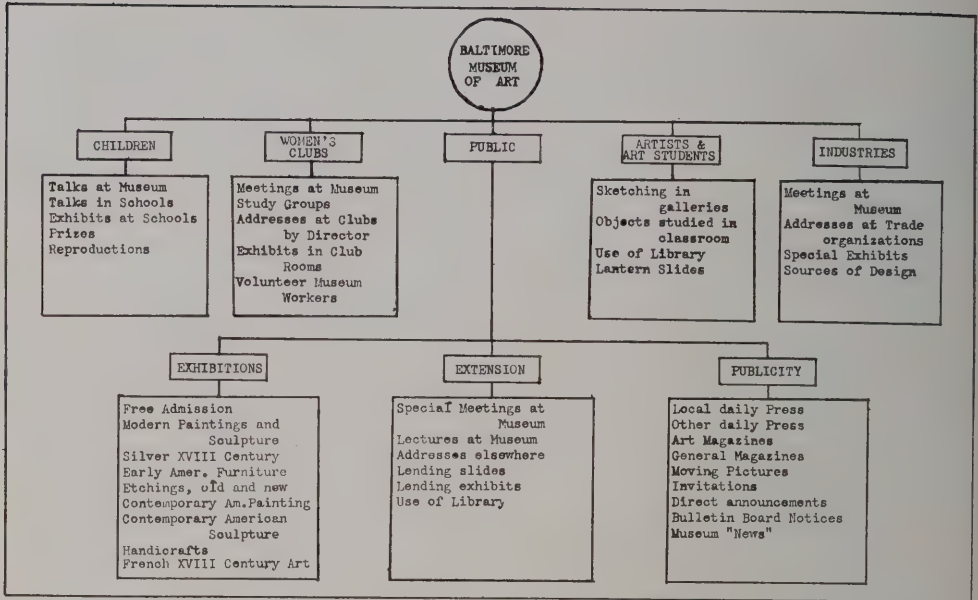


CHART SHOWING MUSEUM ACTIVITIES. PREPARED BY FLORENCE N. LEVY FOR BALTIMORE MUSEUM OF ART

Seminars for sales people and buyers originated at the Metropolitan, New York.

Evening meetings for buyers and sales people are held in Boston and Baltimore.

Objects are lent for use of designers in factories and workshops by the Brooklyn and Newark museums.

Close cooperation with the Chamber of Commerce, which announces exhibits to its members, exists at the Rhode Island School of Design in Providence.

Commercial art exhibits in which advertisers and business houses cooperate have been held in Omaha and Baltimore.

Sunday morning meetings for workers in iron, etc., were held in the early days of St. Louis Museum, but it is no longer found practical to do this.

5. For the Benefit of the Children:

Practically all museums are now working with the pupils from the public schools.

The Children's Museum of the Brooklyn Institute was the first of its kind in the world; it was begun as a science museum but is now developing an art department.

The Children's Art Center in Boston, established in 1915, is a separate building devoted entirely to art, and the institution has its own officers and management.

A Children's Museum forms part of the larger Museum of Art in Cleveland, Detroit, Buffalo, Newport and Toledo, while Chicago has recently received a gift of \$50,000 for this purpose.

In many cities there is a School Art League which serves as a connecting link between the

museum of art and the art department of the public schools.

A classroom for definite work under a special teacher is maintained at the Metropolitan Museum in New York, in Cleveland and elsewhere, while in Toledo there are 4,200 students enrolled in six classes for technical training as a means to develop appreciation.

One or more instructors are members of the museum staff; thus at the Metropolitan Museum there are four; in Cleveland, besides the four maintained by the museum, two other teachers are paid by the Board of Education.

Lessons are planned in cooperation with the regular class teachers so as to relate the work in the museum to the course of study in history, geography, English, etc. In Denver the Director of the Museum of Art is a part-time adviser of the school staff; in Providence the Superintendent of Schools requires stated visits to each museum in the city; in Pittsburgh all eighth-grade students visit the museum three times a year and receive printed pamphlets on the appreciation of painting, sculpture and architecture; at Elmira a class of sixth, seventh, or eighth-grade pupils is at the museum every day at 2.30.

Essay contents are arranged.

Classes for especially talented children are maintained in certain museums, and occasionally scholarships are awarded.

There are classes for the handicapped—the crippled, the deaf and the blind—at the Metropolitan in New York.

Exhibitions in schools are arranged and a member of the museum staff gives a related lecture.

Lending exhibits to the schools is part of the

regular work in some cities; Cleveland does it in cooperation with the Public School's Department of Visual Instruction, St. Louis through the Public School Museum, Chicago with the aid of the School Arts Society.

Giving pictures to the schools through the cooperation of the Municipal Art Society is one of the services rendered by the museum in Cincinnati.

Courses in appreciation are maintained in cooperation with institutions of higher education—in Cleveland with the School of Education, the Art School and the Kindergarten Training School; at the Metropolitan with Columbia and New York Universities, etc.

Instruction to teachers is a necessary function. "Teach the teachers that they may teach the pupils." In Toledo there is a teachers' hour every Saturday from 10 to 11 A. M. from October to April when a member of the staff talks on some timely topic; at the Metropolitan there are special courses for teachers.

A motor bus service solves the problem of transporting the children long distances in Boston.

The Board of Education allows space once a month for the museum to announce its activities in the weekly circular sent to all public schools in St. Louis.

Tickets for special exhibitions are distributed through the Board of Education in Philadelphia, where some 80,000 children are thus aided to see the annual exhibition of The Pennsylvania Academy of the Fine Arts.

Motion pictures supplement the story hour by showing films of travel, commerce, etc.

Films dealing with Egyptian art and with the armor collection have been prepared by the Metropolitan Museum in New York and are available for the use of other museums, schools and societies.

Boy Scouts visit the museum at regular times.

A "Happy Hour" is arranged for newsboys at Muskegon, and at Syracuse.

Junior Clubs have been formed at Los Angeles with over 500 members whose ages range from five to fifteen years; they are divided into twelve sections, and the leaders are college and university students whose work in this way counts in their academic record.

There is an Attract-o-scope at Elmira which can be started at any time by a child; a pile of chairs near by makes it possible for the pupils to arrange their own entertainment.

Concerts for children by children of the Music Settlement are given in Syracuse.

Children as hosts at the opening of an exhibition attract interest.

After attending a certain number of classes children become assistant docents and then honor docents at Toledo.

Exhibits of work done in the art department of the public schools are held in most of the museums. Tickets (passes) are issued to children admitting them without adults as long as their behavior is good.

The Junior Red Cross is encouraged to hold its meetings at the museum.

A model "Baby Art Museum" was made by sixth-grade practice school children at the Mississippi State College for Women.

High school vocational classes have worked in the Boston Museum since 1913.

A Friday evening sketch class, under the auspices of the Recreation Commission, is a feature at one museum.

In closing it is well to recall the artist's point of view and this is well expressed in a poem by James Parton Haney:

Full many talk of art, to shape its laws,
I know these not, for all I surely know
Is that the urge of Beauty fills my heart
And out of this my work springs as a song.

INDIANA UNIVERSITY AND T. C. STEELE

BY MARY Q. BURNET

THE AIM of the Fine Arts Department of the University of Indiana is to lead students to an appreciation of the beautiful rather than to become artists. Art will soon become instinctive and an essential part of life when an opportunity is given the youth of America at our state universities to meet and know great artists and their work. Such a plan has been already inaugurated and found feasible and fruitful in Indiana University.

Theodore Clement Steele, M.A., A.N.A., LL.D., was invited by the Trustees of the University, in 1922, to become Honorary Professor of Painting and maintain a studio on the upper floor of the library building for

six months in the year. This studio is open to the students at certain hours. Dr. Steele does not offer any courses in art but welcomes the many students who eagerly use this unusual privilege. Occasionally he gives informal art talks. He is at the university not to teach or lecture, but to paint as he would in his own studio, that the benefit of his presence, the daily work of his chosen profession, may be a new and precious experience to the student body.

The result accomplished is a sympathetic understanding of the beauty of nature by seeing familiar places about the campus transferred to canvas and become pictures—pictures that are understood and compre-

hended by youth who have rarely, if ever, visited gallery or museum. Robert Browning has said, "We love first, when we see them painted, things we have passed, perhaps a hundred times, nor cared to see."

The students will return to their sequestered homes having gained two excellent things if not more; an appreciation and laudation of nature and that there is definite beauty all about them, in distant hills and near-by valleys, in the low-hanging clouds of an approaching storm, in the great forest trees, in the tender green of early springtime and in the same trees all russet and umber in autumnal glory. The country, that has hitherto seemed prosaic and uninteresting, now becomes interesting and dramatic, holding all possibilities, for have they not "seen them painted"—pictures that will always retain a place in memory? To apprehend beauty is to work for beauty.

Art has always a subtle unconscious refining influence. Whoever comes knowingly into its presence, comes with soft tread and gentle voice, with the spirit of wanting to know even as one comes into the presence of a great man who has attained and from whom one hopes to learn. Thus the presence of

T. C. Steele, distinguished artist, at Indiana University, and Robert Bridges, the laureate poet of England, recently at Michigan University, give students a sympathetic understanding with attainment rather than estranging them from the great things of life.

Mr. Steele's canvases are mostly landscape, exceptional in quiet poetic charm and rich mellow coloring. He also paints portraits of historic value and finds great pleasure in painting definitely decorative still-lives, the subject matter most frequently being the flowers from Mrs. Steele's garden.

Frank C. Senour, Professor of English in Indiana University, has written a series of talks, which appeared in *The Daily Student*, entitled "Art for Your Sake," with the one purpose of helping the indifferent and unobserving student to gain an appreciation of art that might otherwise never be his. He takes up and ably discusses such points as the studio, the typical picture, line, mass, texture, color, composition, technic, tone, realism, authority, the eye, true seeing as well as some philosophy and joy. The whole has been published in a neat brochure, for which Dr. William Lowe Bryan, the able president of the university, has written



PEONIES

A PAINTING

T. C. STEELE



PORTRAIT OF T. C. STEELE

F. H. TOMPKINS

PERMANENT COLLECTION, NATIONAL ACADEMY OF DESIGN, NEW YORK

the foreword, as follows: "I believe that we need beauty as much as we need truth. I believe that the university needs artists as much as it needs scholars. I rejoice in the presence of a few artists among our larger number of scholars and look forward eagerly to the coming of more of them. I rejoice in the presence of Theodore Steele and his pictures. Finally, I am grateful for the just and sincere and instructive words which Professor Senour has written concerning Dr. Steele's pictures for the benefit of all of us."

I want to make two quotations from Robert Henri's recent book, "Spirit of Art": "We cannot be informed by the best critics, for appreciation is individual," and "The

greatest honor you can do an artist is to buy his picture and hang it in your gallery." Indiana University has not failed in either of these two points, for there are regular exhibitions of the work of many artists, which gives the students an opportunity to make comparison, and they are buying pictures for a permanent gallery. A great number of Mr. Steele's paintings are the property of the university and the beginning of a collection of pictures by famous artists. At the recent commencement a painting by Edwin Howland Blashfield entitled "Alma Mater" was presented to the university by Dr. and Mrs. William Lowe Bryan, "in the hope that its beauty and its meaning may



THE EARLY SPRING

A PAINTING

T. C. STEELE

help far into the future in the good fight." Already students are choosing to spend their money in purchasing the paintings of Mr. Steele. One father said, "My freshman son is cultivating a taste for beauty and is not satisfied with our former selection of pictures in the home."

These university students may have played their part in bringing this gifted artist into their midst, for they made many pilgrimages to the Steele studio, which lies 14 miles cross country. They not only had a delightful holiday but also formed a new love for beauty. Time spent with this sincere and earnest artist was not lost, for he finds such marvelous color and wonderful combinations, he sees the very illusive things that elude the ordinary observer, and he has the power to present them in luminous colors that give a vivid presentation of the truth in nature.

Rarely does a day go by on which Mr. Steele is not painting in the studio or in the open, for "each morning he takes off his hat to the beauty of a new world." An ever-

changing world that he has found for himself away from the ceaseless grind of city life, over the distant undulating hills, where grow the primitive forest trees, where railroads have not intruded and unpaved roadways still abound. The nearest village, Nashville, the location of that distinguished group, the Brown County Colony, is 11 miles toward the sunrise, so that government parcel-post makes Chicago, 200 miles away, a closer shopping market, and the countryside remains in undisturbed quiet.

Man best expresses his personality when he builds his home, not always under the direct supervision of a finished architect, with every modern appliance of human invention at hand, but when ingenuity, contrivance and desire make minds alert. In 1907 on top of a well-wooded, gently sloping hill that overlooks a marvellous stretch of country, "The House of the Singing Winds," the Steele home, first took its rambling, artistic form. The winding driveway is bordered by blooming perennials and flowering shrubs which make an inviting entrance

that gives one the feeling of an assured welcome.

To one who loves the beautiful the joy of discovering this charming place is beyond words, for the Steeles have found in nature an opportunity to express their character and individuality. They live beyond the bonds of utility and enterprise, where not business but beauty stands first and each morning the charm comes afresh in a gleam of sunshine or a purpling shadow, in drifting clouds or pervading silences, in a keen note of color or a bit of perspective. Life may seem dreary and colorless to many of us, when, if we but knew what artists know, only a beam of sunlight would change all into a vision of beauty and we, too, would live in reality.

Mrs. Steele has been a sympathetic student of her surroundings and environment, utilizing to the best possible advantage every vantage point, for they have lived far from the hurrying throng. Days of pioneering in the broadest sense are past, yet if one's inclination lies along lines of a simple life, one can have all the privileges and deprivations of a pioneer's existence even in Indiana.

Before the days of spinning across country by motor or convenience of telephone, a neighboring group of friendly artists walked the intervening nine miles from the artist colony at Nashville to "The House of the Singing Winds." They arrived at 11 a. m., footsore and weary. The genial hostess saw her duty clearly and undertook it hospitably. How to adequately satiate the hunger of the 11 artists was no small question, *sans* the usual corner grocery store. The ever ready canned food on the pantry shelf helped, and hot biscuits all artists love. As the table was being laid the biscuits burned; for a moment in despair, then the ingenious Mrs. Steele thought of a plan to

save the day. The sunlight streamed through the dining-room windows. From her wonderful collection of Persian shawls she quickly made selection of one or more and hung them at the windows so the light came streaming through, throwing the vari colors on the snowy linen of the table, transforming all as if by magic, adding a veritable entertainment for the luncheon. Not an artist present knew he had eaten burned biscuits.

In the beginning the main studio was in the home. Then small studios were located on various parts of the 150 acres where dominant nature made her most significant appeal. Later a large studio 40 by 60 feet was conceived and took form a short distance down a flower-lined walk from the home—the very Mecca of a painter's heart. The large group of northern windows give a marvellous light, making an ideal work room and gallery for the artist's paintings. It has long since been acclaimed the shrine of an appreciative public. The long distance and inaccessibility have been no barrier to this studio becoming the objective of a journey to the art lover. Each year hundreds of appreciators have found their way over hill and through valley to enjoy the work of this well-beloved artist. We who love art and rejoice at its fruition stand with bared heads and glowing hearts, rejoicing.

It seems a fitting fruition to the art career of one who through the lengthening years has risen step by step; but to the master in his continued state of growth it may seem far from his ideal, but to the casual observer this masterpiece of home-making appears perfect in its beauty and simplicity. It so fits into the surroundings that there is no reason to explain its presence, there is no mission to fulfill, just a joy to the artist family who sojourn there and the art lovers who are welcomed each season.

JOHN WESLEY BEATTY

Another conspicuous figure and faithful worker in the field of art has passed from this world. John W. Beatty, Director Emeritus of Fine Arts, Carnegie Institute, Pittsburgh, and a member of the Board of Directors of the American Federation of Arts, died quite suddenly at Clifton Springs, N. Y., on September 29th.

Born in Pittsburgh seventy-five years ago, the son of Richard and Elizabeth (Wilson) Beatty, the former a native of Scotland, John W. Beatty early developed a talent for drawing. After studying in the public schools and receiving some preliminary art training at home, he went to Munich, where he became a student at the Munich Academy

of Fine Arts. After his return to America he opened a studio in Pittsburgh, and later he became Principal of the Pittsburgh Art School and held that position for eight years. During that time he was instrumental in bringing to Pittsburgh the Russian paintings of Verestchagin.

In 1895 he was invited by the Trustees of the Carnegie Library to assemble a loan collection of paintings, to be exhibited on the occasion of the dedication of that building; and in 1896 he was appointed a life member of the Board of Trustees of the Carnegie Institute of Pittsburgh. Immediately following this appointment he was elected Director of Fine Arts of the Carnegie Institute.

From 1896, until he was made Director Emeritus in July, 1922, he directed the policy of this Department, both in the establishment of permanent collections of works of art and in its various activities.

The first Annual International Exhibition of Paintings at Carnegie Institute was held in 1896, and these International Exhibitions presented from year to year have been the most important special exhibitions of the Department of Fine Arts. As the only International Exhibitions of Paintings shown in America, they are of special interest and importance, and the high standard maintained for these exhibitions by Mr. Beatty was well understood and recognized.

In the field of educational work, through a Museum of Art, Mr. Beatty was a pioneer. Through his interest and activity he had made the collections of the Carnegie Institute a means of public education; and with the cooperation of the Public Schools of the city approximately ten thousand children are scheduled to visit the Department of Fine Arts three times during the school year, to receive instruction which will help them toward an appreciation of the Fine Arts.

Mr. Beatty is represented by a painting entitled "Plymouth Hills" in the National Gallery of Art, Smithsonian Institution, Washington, D. C., and he is also represented in the Lotos Club collection in New York and in many private collections. His etching "Return to Labor" was published by Keppel and Company.

He published in connection with special exhibitions held at Carnegie Institute many

essays on the subject of art among which mention may be made of "An Appreciation of Augustus Saint-Gaudens," 1909, and "The Art of John W. Alexander," 1916. He published three brief lessons on the appreciation of art for young people entitled "A Brief Lesson on the Importance of Good Proportion in Architecture," "A Brief Lesson on the Importance of Proportion and Grace of Line in Sculpture," and "A Brief Lesson on Some Important Qualities in Paintings." In 1922, Mr. Beatty published a book entitled "The Relations of Art to Nature"; in 1924, he published a pamphlet "The Modern Art Movement." At the time of his death, he was at work on other articles and on his reminiscences of the many distinguished artists that he had numbered among his friends.

He was given the honorary degree of Master of Arts by the University of Pittsburgh in 1900 and the honorary degree of Master of Arts at Princeton University in 1914. In recognition of his services to International Art, the French Government in 1921 decorated him with the Cross of the Knight of the Legion of Honor.

He served as a member of the Jury on Paintings for Pennsylvania and New York, Chicago Exposition in 1893; of the National Advisory Board, Paris Exposition, in 1900; of the Fine Arts Committee, Buffalo Exposition, 1901; of the National Advisory Committee, St. Louis Exposition, in 1904; of the International Jury of Award, San Francisco Exposition, 1915. He was for many years on the Board of Directors of the American Federation of Arts, and was a member of the Pittsburgh Art Society; Associated Artists of Pittsburgh, American Institute of Graphic Arts; Lotos Club (New York City); Society for the Encouragement of Arts, Manufactures and Commerce, London. He was an Honorary Member of the Pittsburgh Photographers' Society and of the Guild of Boston Artists. He was one of the original members and for a time the Chairman of the Art Commission of Pittsburgh.

Mr. Beatty is survived by his wife and three children, Helen Margaret Beatty, John Walter Beatty, and Katharine Elizabeth Beatty, to whom our deepest sympathy is extended.



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AN ILLUSTRATED MONTHLY MAGAZINE

Published by The American Federation of Arts
1741 New York Ave., Washington, D. C.

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SUBSCRIPTION PRICE \$3.00 A YEAR

Postpaid to all places in the United States and its possessions. Canadian postage 25 cents and foreign postage 50 cents extra. It is sent to all members of the American Federation of Arts.

VOL. XV NOVEMBER, 1924 No. 11

IDEALISM VERSUS REALISM IN SCULPTURE

An editorial in the *Hartford Daily Times* of August 9, commending the Spanish War Memorial at New Haven because it omitted all symbolism and upholding as a canon of taste the typical civil war soldier statue, called forth an open letter from the distinguished sculptor, Evelyn B. Longman, and her husband, N. Horten Batchelder, which was not only a protest against the acceptance of such standards of judgment but an able exposition of idealism in art. So excellent was it, so clear and so convincing that a sculptor member of the American Federation of Arts called it to our attention as published in the *Times* of August 18, and with the consent of the joint authors and the courtesy of the *Times* it is reprinted in part herewith.

"The soldier, in cape coat and cap, at parade rest, was produced when both the creation and appreciation of art in this country were at a low ebb. It has

become dear to the hearts of many of the generation to which it belonged because, in default of something better, it has come to be the symbol of the patriotism of 1861-1865. It arouses emotion in the same way that the scenes of our childhood, no matter how unattractive, call up fond recollections. And it is well that this should be so. Which does not in the least mean that the emotion and affection would not be even greater if the expression of them in enduring bronze were beautiful as well as literal.

"If literal reproduction were the aim of art, photography would be a higher expression than painting and sculpture, and a surveyor's notes would transcend the finest descriptive poem. Music would disappear. There is beauty in the sounds of nature, the wind in the trees, running brooks, the calls of birds and animals, and the composer utilizes them to some extent, but he suggests rather than reproduces them. His whole art is symbolic and idealistic.

"Art is nature passed through the alembic of the artist's creative imagination. It must, of course, be true to nature; the details that it selects must be significant and not distorted, but they must also be imbued with sentiment. The emotions aroused by art must be appropriate to the subject, but the artist is free to employ any and all means provided the effect is true. The idea is always bigger than the thing, the spirit greater than the substance.

"What seems to be mere faithful reproduction may, and often does, result in good art. To take a single example, there is Mr. French's Minute Man at Concord. The effect is produced by a wise selection of material, excellent composition, technical skill, and a spirit of patriotism that suffuses the figure. Our only point is that the artist must not be limited to this method. If he were, what would become of the Victory of Samothrace and the Lion of Lucerne, two of the greatest war memorials in the world? They are totally devoid of all the realistic paraphernalia of war, making their splendid effect by the finest symbolism.

"If the artist chooses, he can attain his ends by combining the real and the ideal. Consider the group by Rude on the Arc de Triomphe. What is it that makes it great—great and terrible? Not the more or less realistic figures of the soldiers, though they

are fine and have their proper place, but that terrible winged figure of War which leads and dominates the entire group with its tremendous forward rush and spirit.

"The Shaw Memorial in Boston was recently quoted as an example of a perfect work because it immediately told its story. Note that there is an ideal figure of Death in the composition floating over Shaw's head, and that Saint-Gaudens flatly refused to omit it, though urged to do so.

"Review for a moment some of the notable works of Daniel Chester French, beyond question our greatest living sculptor. His splendid First Division monument just erected in Washington is a purely ideal figure of Victory holding a flag aloft. At Exeter he has depicted a young boy in uniform with an ideal woman representing national motherhood sending him forth to war. He is engaged in executing for Milton a symbolic, almost nude youth, leaning against a wall and with his ebbing strength holding forth a torch. The conception is inspired by the splendid poem 'Flanders Fields.' From the Minute Man to the Milton Memorial Mr. French has travelled the whole gamut. It is to be noted that most of the great monuments of all times have included ideal or symbolic conceptions. The Victory of Samothrace, the Lion of Lucerne, the group on the Arc de Triomphe, and the works of Saint-Gaudens and French will be treasured through the ages when the purely literal representations of soldiers will be regarded merely as a quaint record of changing military fashions.

"It may be contended that the 'man in the street' does not want symbolism or idealism, and that they should not be forced upon him. How, then, is the public taste to be educated? The danger of our democracy, in political affairs as well as art, is that we shall be content to please the average man. Unless democracy will choose the best on the advice of experts and try to live up to it, there can be no progress. We all grow by constantly reaching for something beyond our present grasp. The multiplication of real works of art in public places will eventually educate our national taste to something approaching that of European countries. True art, even when not fully understood, makes a ready appeal to the hearts of all classes. A farmer, having

recently seen an ideal masterpiece, went home saying, 'Now I have something to think of besides cabbages and potatoes.'"

CHARLES L. HUTCHINSON

Just as we are going to press the sad news has come to us of the death in Chicago on October 7 of Charles L. Hutchinson, President of the Chicago Art Institute and first Vice-President of the American Federation of Arts. Mr. Hutchinson was one of the organizers of the American Federation of Arts and for three years its President. Since 1912 he has been first Vice-President and a member of the Board of Directors. He has always been keenly interested in the Federation's development and welfare, and his death is a great loss to the Federation as well as to the cause of art in general.

FEDERATION ITEMS

A meeting of the Board of Directors of the American Federation of Arts will be held in New York on the afternoon of November 11.

MR. KAHN'S ADDRESS ON "THE VALUE OF ART TO THE PEOPLE"

Immediately after the Convention of the American Federation of Arts in May, Mr. Kahn's admirable address on "The Value of Art to the People," delivered at the annual dinner and later published in the AMERICAN MAGAZINE OF ART, was reprinted and widely distributed through Mr. Kahn's courtesy, with the compliments of the American Federation of Arts. Letters in acknowledgment and appreciation have come to the office of the American Federation of Arts, as well as to Mr. Kahn personally, from all parts of this country and from many persons of great distinction abroad. Requests, which were numerous, for additional copies have been granted as far as possible, and there is no doubt but that the influence of the speech has not only been wide but is still widening.

CONCERNING MEMBERSHIP

Recently looking up one of our members in "Who's Who in America," we found

listed among the clubs and societies to which he belongs The American Federation of Arts.

May we suggest that members include the A. F. A. in all outline biographies made out for publication?

The Federation as the national art organization is a select body, its individual membership being about one-fifth the number included in *Who's Who* and one-tenth of those included in the *Social Register*. As the object of published brief biographies is to set forth the activities, achievements and tastes of the person included, membership in the American Federation of Arts should always be mentioned.

MEMBERS JOIN INNER CIRCLE OF FEDERATION'S FRIENDS

Many Associate and Active Members are changing their status to Sustaining Member with dues of \$100 a year or Life Member paying a single \$500. The following have changed to Life Membership:

Mrs. William Seymour Edwards, Brooklyn.
Mrs. Herbert S. Greims, Ridgefield, Conn.
Miss Ellen J. Stone, New York.
Mr. Charles H. Swift, Chicago.

The following have changed to Sustaining Membership:

Mrs. Arthur R. Kimball, Waterbury, Conn.
Miss Alice E. Kingsbury, Waterbury, Conn.
Miss Elizabeth W. Roberts, Concord, Mass.
Mrs. Henry Marquand, Bedford Hills, N. Y.
Mrs. Seth Low, Mohonk Lake, N. Y.
Mrs. George P. Blow, La Salle, Ill.
Mr. Joseph Lee, Boston.
Mrs. F. F. Prentiss, Cleveland.
Mr. Harris Whittemore, Naugatuck, Conn.

To make this generous move it is only necessary to write on a postcard "Change my enrollment to Sustaining (or Life) Membership" and address the Secretary, American Federation of Arts, 1741 New York Ave., Washington, D. C.

EXHIBITIONS

It is at this season that our exhibitions begin their circuits. A few collections have been held over from last season but many new ones have been and are being assembled. A cable from Venice announces November 8 closing day for the International. The circuit in this country for our American section will begin at Erie.

NOTES

The Church Art Commission of Denver has assembled and sent out on circuit a travelling exhibition of ecclesiastical art, which is said to be notable not only from an artistic standpoint but educationally as well. Its first showing is to be at Omaha, before the conference synod of the Episcopal Church. The exhibit is also to be shown in one or more cities in Montana, as well as in Berkeley, California, and it is expected that it will cover a wide range of territory before it returns to Denver to become a part of the Denver Art Museum's permanent collection. The chairman of the Church Art Commission is Miss Elizabeth Spalding, who has been assisted in the work of assembling this exhibition by Mr. George William Eggers, the Director of the Museum.

Among the travelling exhibitions which were shown in Denver late in September and early in October was that of the Western Chapters of the American Institute of Architects, shown at the Public Library, and a collection of the architectural drawings and designs of the late Arthur O. Ahlberg, of the Denver Atelier, shown at Chappell House.

Albert Olson is at present engaged in the completion of his notable mural painting for St. Mark's Church, Denver, entitled "Ascension and the Angels."

Albin Polasek, head of the School of Modelling at the Chicago Art Institute, was the guest of honor at the first dinner given by the Artists' Club of Denver, after the close of the summer season, at which time he gave an informal talk on art. Mr. Polasek is particularly interested in Indian art and was at that time on his way back to Chicago after a visit to the Taos and Santa Fe art colonies.

ART IN DETROIT

The autumn season opened reluctantly late in September with an exhibition of water colors at the Institute and a small showing of landscapes by Carl Krafft at the John Hanna Galleries. The water colors, which are loaned by Ralph H. Booth, president of the Arts Commission, include bits by Haley Lever, Katherine McEwen, Gifford Beal, Charles H. Wood-

bury and several others. This loan collection, following a loan of pictures belonging to Julius Haass, is evidence that Detroit is developing her collectors, who, in their own way, are following in the wake of Detroit's great collector, Charles Freer.

Dr. William Valentiner made his initial bow to Detroit on the evening of October 7 when he talked at the first meeting of the Founder's Society. Dr. Valentiner has been on the museum staff as expert and adviser for the past three years and has done much purchasing in Europe for the Detroit Institute. He has come now as art director and will have the planning of the exhibits for the new institute to supervise. Reginald Poland, educational secretary at the Institute, has just returned to his duties from a summer in Europe.

Yanko Broyovich, the only sculptor which Montenegro ever produced, was in town lately. He was brought up in the Italian court under the queen and was a "grand blessé" of the Balkan wars. He was representative to this country from Montenegro in 1919 and comes to us now to earn his living as sculptor.

The art division at the State Fair was this year larger than ever. There has been established on the fair grounds a Michigan Art Institute which, it is hoped, will some time be open the year through. Funds are designated every year for the purchase of art objects to add to the permanent collection. This year several paintings were bought, as well as objects of decorative art, ceramics, wood carving, etc. Leon A. Makielsky of Ann Arbor took the first prize in painting for his "Harvest Time"; the first prize for landscape went to Ivan Swift; the first for portraits to Makielsky; the first prize in genre painting to Douglas Teed; the first in decorative composition to Mrs. H. Vanderbilt; the first in water color to Myron Barlow; in murals Paul Honore took first prize for his "Prophets"; in miniature Mable Lines took first. There were prizes also for commercial art, modelling and sculpture, interior decorations, textile decoration. The Pewabic pottery took first in ceramics. This institute is liable to develop into something very interesting for Michigan.

Something of an innovation was the tea party given by the Society of Arts and Crafts for Madame Olga Petrova during the

week that her play "Hurricane" was running in Detroit. She gave a short talk on beauty, apropos of the unique building and its effect upon her gypsy mind, which led adroitly to a recital of her own poems—for it is as poet and new woman that the lady desires to be known rather than as actress. Women of the society had a gorgeous time pouring tea for her and listening to her brilliant new ideas on economic freedom for women.

GILBERT STUART'S BIRTHPLACE

Few, probably, are aware that the house in which Gilbert Stuart was born is still standing and habitable.

It is a small, brown shingled structure in southern Rhode Island, within easy motoring distance of Wickford Junction, and is surrounded by several hundred acres of picturesque woodland. Witnessing to its age, the first step bears the date 1700. Entering the house, one is shown the little room in which the artist was born, and also, below it, the cellar room, which was used by his father for the manufacture of the first snuff ever made in America. Of especial beauty and interest are the heavy beamed ceilings and rough fireplaces, typical of the early New England farmhouse. On one end of the building a tablet with appropriate inscription has been placed by the Sons of the American Revolution. The old stone used as a millstone in the snuff mill now makes the lowest step to one of the entrances to the grist mill. The garden is also quaint and lovely, and all combines to make this home of the great painter an ideal spot.

The place is in use but could, it is understood, be purchased for a reasonable sum. The suggestion has been made that it should be owned by the artists of America.

AN "IDEAL HOME" IN NEWARK

The Better Homes movement is gaining in popularity. The Girl Scouts have as their headquarters in Washington, D. C., an "Ideal Home" which was erected a little over a year ago by the General Federation of Women's Clubs. A not dissimilar but more ambitious model home has been built within the last few months in Newark, N. J. The latter was erected and furnished throughout by Louis Bamberger and Company, a large department store of that city, for the display

of their house furnishings. Mr. Bamberger, it will be remembered, is himself the donor of a very generous sum for the erection of the Newark Museum of Art.

This new model home, which was designed by Mr. Francis A. Nelson, a New York architect, is a two-and-a-half story tapestry brick building of Southern colonial style, and is not only exceedingly attractive in appearance from without but well furnished and livable within. There are a living-room, dining-room, solarium, breakfast-room and kitchen on the first floor, four bedrooms with baths on the second floor, and servants' rooms and storage space on the third. The furnishings throughout are in accord with the colonial style of architecture and are in excellent taste.

The model-home idea has proved very popular in other cities, and this house—the first of its kind to be erected in Newark—is creating, it is reported, very general interest and stimulating a very wholesome desire on the part of home-builders and home-makers for better architecture and more artistic furnishings. The city is to be congratulated upon its good fortune in numbering among its leading citizens one who is apparently so committed to the task of the advancement of art and its interests as the author of this latest project.

The Thirty-first Annual THE CINCINNATI Exhibition of American Art MUSEUM closed in September. While this exhibition was almost entirely of important recent work by American artists, it also included a few good things that had interest in a retrospective sense. The object of this was to show something of the connected development of American art and the relation between different kinds of painting from various points of view. This tended to explain the changing point of view that asserts itself more or less from year to year. For instance, a figure composition by Winslow Homer and some heads by Duveneck all painted in the later seventies seem very conservative now, though when they were painted they were quite too advanced for general acceptance under the then recognized standards of the day. The Homer is an exceptionally fine canvas treating of one of the negro subjects of which

he painted a number in Virginia. The title is "Sunday Morning in Virginia." This canvas was bought by the Museum for its permanent collection. Among the quite different things, Friesseke's "Girl Rouging Lips" was sold to a local collector. The "Line Storm" by Waugh found a place in a prominent club in Cincinnati, where an enterprising group of members formed an Art Association for the purchase of paintings. In that way this club has been acquiring, through a considerable period of years, some remarkable examples of contemporary American painting.

One of the Museum Galleries is now occupied by a group of thirty-one canvases that represent a part of the bequest of A. T. Goshorn. General Goshorn was the first secretary and director of the Museum and was one of the most influential men in forming the Museum Association when it was incorporated in 1881. Many away from Cincinnati will recall him as the head of the remarkable Centennial Exposition in Philadelphia in 1876 of which he was director-general.

His collection of paintings was small and in no sense pretentious, but it contains good examples of the contemporary French and German schools, particularly such as were being collected at that time, and it happens also to have a very fine example of the work of Theodore Robinson, which few collectors then had the courage to buy. There are in the collection one or two canvases by Lerolle, whose work is not generally so familiar over here.

Two new prizes will be offered to the exhibiting ART IN PHILADELPHIA artists of the Twenty-second Annual Water Color Exhibition beginning Sunday, November 9, 1924, and ending Sunday, December 14, 1924, held under the joint auspices of the Pennsylvania Academy of the Fine Arts and the Philadelphia Water Color Club. Mr. John Frederick Lewis, president of the first-mentioned organization, offers a first prize of \$150 and a second prize of \$100 for the best caricatures in the exhibition, his object being to stimulate a genuine interest in this branch of art. The test of a good work of this kind will be the success with which is applied the grotesque for purposes of satire, con-

cealing the good points and exposing the defects of the original, preserving at the same time a general resemblance, or in the distortion of the characteristics of the person or thing so as to make it ridiculous, or to burlesque or parody the original but avoiding vulgarity. The size of the drawing must not be over 24 x 36 inches, done in black and white or in colors, in any medium suitable for illustration by reproduction by means of modern printing processes. It must be done in the flat without reliefs or appliques, and framed or not as the artist desires. The quality specially considered will be the wit and humor in the work, but none will be hung which is libellous, scurrilous or indecent. Another new prize will be a gold medal founded by Mrs. Alice McF. Brinton, awarded to the best print, exhibited by the artist, in black and white, either an etching, lithograph or woodblock print. The award carries with it the purchase of the medalled print.

Other prizes to be offered, as in previous years, are the Philadelphia Water Color Prize of \$200, the Beck Prize of \$100 for the best work that has been reproduced in color for the purpose of publication, and the Dana Water Color Medal.

Concurrent with the Water Color show in the Academy's galleries will be that of the Twenty-third Annual of the Pennsylvania Society of Miniature Painters. The Society's Medal of Honor will be awarded in recognition of high achievement. A preliminary announcement comes from the Pennsylvania Academy that it proposes to exhibit in its galleries from April 15 until May 13, 1925, the best examples obtainable of portraits by the eminent American artist, John Neagle (1796-1865). Owners of such portraits are requested to communicate at once with the secretary of the Academy, Mr. John Andrew Myers, stating whether their cooperation can be relied upon. A list of titles of such portraits available with the approximate sizes of frames would be appreciated.

The Thirty-first Annual Exhibition of Oil Paintings at the Art Club opens December 6, 1924, and closes January 4, 1925. The Club's Gold Medal will be awarded for the best work. Lists must be sent in by Wednesday, November 26.

News comes from Brussels that Mrs.

Emily Drayton Taylor, president of the Pennsylvania Society of Miniature Painters, has executed a portrait of the well-known Cardinal Mercier, which will be one of the features of the coming exhibition of the Society.

E. C.

NEWS LETTER FROM THE AMERICAN ACADEMY IN ROME

The Summer School came to an end on August 16. There were thirty-nine registrations as against five for last year. Nineteen took the examination on the 15th and received certificates stating that they had faithfully fulfilled the requirements and were recommended for graduate credit of six hours. The states of the Union represented by the enrollment numbered nineteen. The students so appreciated the benefits derived from the course that at their departure they presented the Library with one thousand lire for the purchase of such books as Professor Showerman should recommend.

Professor Lamond has recently made a trip to America to discuss with the members of the jury on musical composition the method of appointing Fellows in music. He also attended the October meeting of the Board of Trustees.

Stevens, Fellow in sculpture, is at work upon a lay out for Belleau Woods in France. He has designed a colossal figure of America for this site. Floegel, Fellow in painting, is taking a chapel in the largest of the American cemeteries in France for his collaborative problem for next year. There are thirteen thousand Americans buried in this cemetery.

The cast collection is assuming importance. Most of the reliefs of the famous arch at Benevento are now in place.

Word comes from Naples of a most sensational discovery, if it is really true. Professor Fusco claims to have discovered an old manuscript written in Uncial, containing all the 142 books of Livy's famous history of Rome.

Prof. Elizabeth Haight of Vassar has been in town and has shown special interest in a new hostel for women students.

The Thrasher-Ward Memorial was placed on the 20th of September.

Prof. Edward G. Lawson, former Fellow

in landscape architecture, has passed through Rome. He had charge of a group of landscape architects, a portion of a party of eighty, including architects, painters and sculptors. The Institute of International Education organized this European tour. We secured permissions for the party to see many Italian villas and entertained the members one afternoon at the Academy.

(Signed) GORHAM P. STEVENS,

Director.

THE ART OF Fogg Art Museum of Har-
CAMBODIA vard University has added
IN BOSTON to its collections four oil

paintings of a unique nature. These are studies, three of which were made by Joseph Linden Smith of Boston, and one by his daughter, Rebecca Shepard Smith, of details taken from the bas-reliefs of four temples at Angkor in Indo-China (Cambodia), and represent Khymer Art.

Dr. Denman Ross, of the Fogg Museum, has given the following interesting account of this far-away country and its native art, thereby adding greatly to the public interest in these newly acquired works: "There are no ruins in the world more wonderful and impressive than those of Cambodia, which have come to our knowledge within quite recent times. Once a populous and, in its way, a civilized country, Cambodia is now, most of it, a jungle for wild elephants, tigers and serpents. There are only a few people left there, and no civilization of any consequence; only ruins, the evidence of the civilization that has passed away. . . . The center of interest is at Angkor; in the walled city of Angkor Thom and in the temples of Angkor Wat, Ta Prom and Pra Kahn, which are outside the walls but not far away. Unfortunately Angkor is difficult of access and only a few travellers have been there. It is accessible only between the months of November and January, before the condition of inundation, at the end of the wet season, has passed. . . . I believe there is no place under the sun so hot. It is worth while, however, to take the trouble and the risk, for nowhere under the sun are the wonders of Nature and of Art so impressively united."

Joseph Linden Smith, the author of these works, has established an enviable reputation for his almost unexampled skill in copying

the great monuments of the past in the different countries. His work has been done in Egypt, Greece, Italy and Japan, and he is almost alone in the kind of study which he makes. The paintings now in the possession of the Fogg Museum have been exhibited in Paris, Boston, New York and Providence, where they have received high commendation. Other museums including in their collections works by Mr. Smith and his daughter are the Musée Guimet, in Paris; the Freer Gallery in Washington, the Rhode Island School of Design in Providence, and the Boston Museum of Art.

It is interesting to learn of
A NEW ARTS the newly formed Arts and
AND CRAFTS Crafts Society of Southern
SOCIETY California, which was or-
ganized in Los Angeles the

latter part of May with an active membership of more than a hundred. The first official act of the society was the erection of four booths at the Hollywood Fiesta, which took place in June. In one of these booths Porter Blanchard, lately of the Boston Society of Arts and Crafts, showed the process of making hand-made silver. In this booth also Mr. Blanchard's father was seen engaged in this craft, which he has followed for some fifty years. In another booth Miss Olive Newcomb superintended the pottery wheel, while the third and fourth booths were occupied by weavers and dyers. These demonstrations served a double purpose, that of educating the public in the processes of the crafts, and of bringing into greater prominence the local craftsmen, of which there are not a few.

The section of the Fiesta taken over by the Arts and Crafts Society was designed by Alexander R. Brandner, who, with Herman Sachs and others, fashioned the colonnades and colorful minarets and turrets into a charming effect suggestive of a Maxfield Parrish painting. The booths in which the actual work was done were designed by Paul Silvius and R. D. Monterichards.

The society is growing rapidly and promises well. A salesroom is shortly to be opened at 2508 West Seventh Street, which is the most favored shopping district of the city. Membership is divided into three classes—craft, founder, and student, besides which there is a Patrons' Division, to which



BENEDICT MONUMENT TO MUSIC. WILLIAM T. ALDRICH, ARCHITECT. ROGER WILLIAMS PARK, PROVIDENCE, R. I. DEDICATED SEPTEMBER 21, 1924

AT THE DEDICATION OF THIS BEAUTIFUL BUILDING A FINE PROGRAM OF MUSIC, ARRANGED BY JOHN B. ARCHER, WAS RENDERED BY THE UNITED STATES MARINE BAND, AND A WELL-TRAINED CHORUS, DURING THE RENDITION OF WHICH SEVERAL THOUSAND PERSONS STOOD IN REVERENT SILENCE, EVIDENCING COMPLETE ENJOYMENT AND DEEP EMOTION

the lay public is invited to belong. The president of the society is Mr. Porter Blanchard; the secretary Miss Vivian Stringfeld.

BILLBOARDS REMOVED

To those interested in the campaigns which are being carried on throughout the country for the abolition of country billboards, it will be encouraging to know that the Standard Oil Company of California has received such a large number of expressions of public opinion on this subject, in commendation of its action in doing away with this form of advertising, that it has published them in a little pamphlet entitled "Highway Advertising Signs—A Collection of Expressions of Public Opinion on the Defacement of Scenery by Advertising Signs." In publishing these statements from prominent individuals and organizations covering a wide range of territory, the company gives the following account of the

action which it has taken in this matter, and the favorable response with which it has met:

"Some time ago the Standard Oil Company (of California) announced its intention of removing from the highways some 1,200 advertising signs, and it did so forthwith. The company felt that the beauty of the highways of the Pacific Coast should not be marred by advertising signs and believed that the removal of Standard Oil signs would be in accord with public sentiment. This proved to be true to an astonishing degree. From the press, from great numbers of individuals, business firms, and civic organizations, the company received most commendatory communications, revealing a virile and deep-seated sentiment on this subject. These commendations came not only from California, Washington, Oregon, Nevada and Arizona, where the signs were torn down, but from other parts of the country as well.

"In the collection of expressions of

approval which has accumulated the company believes it possesses sound evidence as to public opinion on an important public question, which may well be given to the public. In this booklet, therefore, there are published communications, or extracts from communications, from numerous public bodies representing a variety of phases of civic activities and from one or two individuals. The newspaper comment, consisting of favorable editorial expression from more than four hundred newspapers, is too voluminous for republication."

AT THE
CHICAGO ART
INSTITUTE

An exhibition of etchings by Albert Besnard, the noted French artist, opened in the Print Rooms of the Art Institute on October 15, to

continue to December 1. Besnard, though an able etcher, is better known for his paintings in oil and water color and his chalk and pastel drawings, and it is therefore the more interesting to study a collection of his work in this medium. The Art Institute has also recently acquired a painting by this artist, entitled "On the Shores of the Lake," which adds a note of interest to the exhibition being held.

The Annual Exhibition of American Paintings and Sculpture opened at the Art Institute on October 30, to continue to December 14. This exhibition, which is the most important event of the season at the Art Institute, is being held this year for the thirty-seventh time. The jury on painting included Anthony Angarola, John F. Carlson, Oskar Gross, Wilson Irvine, John C. Johansen, Abram Poole and Augustus Vincent Tack. The jury on sculpture consisted of Leonard Crunelle, Leon Hermant and Albin Polasek.

Mr. Richard Fayerweather Babcock has returned to the faculty of the School of the Art Institute and is conducting classes in Illustration and Commercial Art. An exhibition of Mr. Babcock's work—original drawings and decorations—was held at the Art Institute the latter part of September.

AMERICAN
DECORATIVE
ARTS

The opening of the new wing of American Decorative Arts at the Metropolitan Museum, which has been postponed from Octo-

ber 20 to November 10, gives opportunity

for the museum's staff of instructors to concentrate attention upon the development of the art of our own country. It has recently been announced in a little folder issued by the Museum that Miss Elise P. Carey, museum instructor, is to give a series of Gallery Talks on this subject, extending from November 1 to March 29. This course covers such topics as American Architecture of the XVII and Early XVIII Century; American Furniture of the XVII Century; Early American Churches and Their Architects; Early American Textiles and Costumes; Romanesque, Gothic and Renaissance Art; Flemish Painting of the XV Century; French Pottery and Porcelain; Development of American Painting; American Sculpture, etc.

In announcing this course of lectures the Museum publishes a brief reading list of books, which may be obtained at the Museum Library and are suggested as an introduction to the subjects covered by the course. It also calls attention to a large collection of photographs of American art and architecture which may be consulted in the photograph room of the library.

A complete four-year course
A UNIVERSITY
COURSE IN
INTERIOR
DECORATION

A complete four-year course in interior decoration, the first to be offered by any university or college in this country, was inaugurated this fall by the Department of Fine Arts of New York University.

Professional instruction is given by persons actively engaged in interior decoration and design, making the work unique from this standpoint as well as for the fact that merchandising as well as design is included in the curriculum. This last qualification is of particular value to the decorator, who has heretofore been trained only in the art of design.

Students following this course will have the opportunity of studying at the Metropolitan Museum, the Museum of Decorative Art at Cooper Union, and many of the decorating establishments in the city. With the cooperation of the managers of several large stores, the young artists are allowed to make use of their furniture galleries for the construction and layout of model rooms. The curriculum includes such collegiate courses as European History, French and

English Literature, Economics, Psychology, Law, and financial subjects, as well as those relating to the decorative arts. The financial supporters of this new enterprise are William Sloane Coffin, founder of the Art-in-Trades Club, and Col. Michael Friedsam, president of the Altman Foundation.

In addition to the four-year course in decoration, the university has arranged a special two-year course for designers. There has also been prepared a one-year period of work in interior decoration which especially fits the needs of merchants and salesmen who have not the time to devote to extensive study.

This new department is under the direct charge of Mr. Francis Lenygon, Fellow of the Royal Society of Artists. Other members of the faculty are Mr. J. L. Northam, a member of the Society of Architects, Prof. Rudolf Riefstahl, Miss Jeannette Becker, Lachlan MacLachlan, Frank W. Richardson, and Evan J. Tudor. Among the special lecturers are William Sloane Coffin, mentioned above, Samuel Yellin, the well-known craftsman of Philadelphia, and Miss Nancy McClelland of New York.

The members of the advisory committee include Prof. Charles R. Richards, of the American Association of Museums; Mr. Harry Wearne, president of the Art-in-Trades Club; Mr. T. Atkins Tout, president of the Society of Interior Decorators; Mr. Richard F. Bach, of the Metropolitan Museum of Art; Mr. Frederick Budd, Mr. William Sloane Coffin, Colonel Michael Friedsam, and Mr. S. Kent-Costikyan.

In the Fine Arts Gallery of the San Diego Museum, The Friends of Art are showing twenty-seven water-colors by Stanley Wood. The work of this promising young artist of San Francisco, whose choice of subject shows a tendency toward barns and houses, is strong and vigorous with the freedom of medium that identifies him with the modernists.

An exhibition of paintings by a group of the Taos artists opened at the Museum on October 5 to remain on view for one month. There are twenty-six works representing the following men: Couse, Rolshoven, Blumenschein, Ufer, Henri, Phillips, Nordfelt, Sandzen, Sharp, Davies, and Sloan.

Portraits, landscapes and water-colors by L. W. Lee will be shown at the Museum in November.

The Museum has just accepted as a long-time loan a unique collection of Chinese works of Art owned by Major S. W. Bogan. It is an unusual assemblage of rare carvings, furniture, ivories, jades, paintings, vases, pottery, bronzes and brasses. Some are temple furnishings of great antiquity, other pieces are not so ancient, but every item catalogued is very interesting. These and a collection of colonial mahogany also owned by Major Bogan will be exhibited at the Museum sometime in November.

The Little Gallery had its formal opening in its beautiful new home on Fourth Street, on October first. Both the print-room and the gallery were hung with representative work of prominent painters and etchers.

The Friends of Art opened the season's activities with a tea on the first Sunday of October at the Art Center. An exhibition of miniatures, fans and old laces was set forth at this gathering.

The Art Guild section of the Friends of Art have planned to meet on the afternoon of the third Sunday of each month at the Art Center for tea. They expect to show recent work at these meetings for the purpose of mutual criticism, which they hope may prove an inspiration and a help.

The Three Arts Club meets each Sunday evening at the Art Center. Their purpose for the coming season is to encourage more artists to make their homes in San Diego.

Maurice Braun left his Point Loma Studio for New York City on the first day of October. He will paint in Connecticut for the autumn and winter. Mr. Braun's schedule of exhibitions for the season includes Santa Fe Museum, Beard Art Gallery in Minneapolis, Mulvane Museum in Topeka, Kansas, Houston Museum, The Art Association in San Antonio, Halaby Gallery in Dallas, Carper Galleries in Detroit.

The San Diego Academy of Art, which is housed in one wing of the Museum and directed by Eugene De Voll, opened on September 22, with an enlarged enrollment. An exhibition of the outdoors class will be placed on view in one of the museum galleries during the autumn.

Miss Ellen Scripps, who is secretary for California of the Egyptian Exploration

SAN DIEGO
NOTES



THE INFANT CAIN A. H. ATKINS
MUSEUM PURCHASE PRIZE AWARDED BY THE NORTH SHORE
ARTS ASSOCIATION, 1924

Society, has donated to the San Diego Museum her share of the findings of the season of 1923-24 at Tell el Amarna. This includes a number of valuable acquisitions.

H. B. B.

Announcement has been made by Mr. Homer Saint-Gaudens, Director of the Department of Fine Arts of the Carnegie Institute,

Pittsburgh, that at the close of the Twenty-Fourth International Exhibition of Paintings to be held at the Institute next winter,

the entire European section of the exhibit will be sent out on circuit. Following each of the last three Internationals the Institute has sent out to the various art museums a selected group of the European paintings, but this is the first time that this plan has been adopted with regard to the whole of the foreign section. The exhibition will open at the Carnegie Institute early in October, 1925, and will continue to the end of December, at which time the European paintings, numbering about two hundred and fifty, will go to the Art Club of Philadelphia, to be shown as one of the features of the Philadelphia Sesqui-centennial celebration. From Philadelphia they will go to the Grand Central Galleries in New York, where they will be shown from March 7 to April 21, and thence to the City Art Museum of St. Louis.

The work of assembling this next International Exhibition has already been started by the Carnegie Institute's European representative, M. Guillaume Lerolle of Paris, who has visited a number of exhibitions abroad with a view to selecting paintings; and Mr. Saint-Gaudens is now preparing, it is understood, to join him in this work the latter part of this winter.

A loan exhibition of "Old Masters" from private collections of Pittsburghers will be shown at the Carnegie Institute this season on the dates heretofore given over to the annual International. This announcement was made yesterday by Homer Saint-Gaudens, Director of Fine Arts. The exhibition will be held April 23 to June 4. As previously announced the Twenty-fourth International will go over until October, 1925.

The loan exhibition will be the last of what promises to be a very interesting series of exhibitions. On October 15, the art season will be inaugurated with three special shows. The first of these will be of early French Impressionists and will contain groups of paintings by Manet, Renoir, and Morisot. The second will be a collection of lithographs by Eugene Isabey and R. P. Bonington, and the third will be nine oil paintings which were acquired by the Institute during 1922 and 1923.

On October 24 the Department will present a collection of paintings by Leopold Seyffert, who is one of America's best known

portrait painters. His paintings in the International exhibitions are familiar to Pittsburghers. In the last International he showed a portrait of Mr. Frank G. Logan, the Vice-President of the Art Institute of Chicago, which was very much admired. The fact that Mr. Seyffert has painted a number of portraits of well known Pittsburghers, and these paintings will be shown in the exhibition, will add interest to it.

During December there will be an exhibition of paintings and prints by Anders Zorn, the greatest Swedish artist of the last century. Zorn is represented in the permanent collection in the Institute by his portrait of Andrew Carnegie. There will be over thirty paintings in the exhibition and all of them are coming from collections in Sweden and from Madame Zorn. During the period of this exhibition the Department of Fine Arts in cooperation with the Museum will hold an exhibition of industrial art. This will be similar in scope to the one held each year by the Metropolitan Museum. In December the Institute will have an exhibition of paintings by Eugene Speicher who, it will be recalled, was awarded Second Prize in the Twenty-second International.

Early in 1925 there will be a city planning exhibition. Because of the work of the Citizens Committee on City Plan and the various physical improvements that are taking place in this community, this exhibition will be a most timely one. No effort will be spared to make it the best exhibition of its kind ever held in this country. About the same time as the city planning exhibition there will be an exhibition to demonstrate how murals are painted. It will include large scale murals by Frank Brangwyn.

Late in January a group of paintings by Italian artists will be shown. These paintings have been selected from the Fourteenth International exhibition at Venice which has just closed.

Then there will follow an exhibition of early American portraits and an exhibition of paintings by Anto Carte, the young Belgian artist whose paintings in the last two Internationals aroused so much interest and who was awarded an honorable mention in the Twenty-second International. In February a group of paintings by Savely Sorine, the Russian painter, will be shown. Two portraits by him in last year's Inter-

national were the feature of the Russian section.

During November the International galleries at the Institute will be occupied by the Annual exhibition of the Associated Artists of Pittsburgh and during March the Photographic Section of the Pittsburgh Academy of Science and Art will hold its Annual Photographic Salon.

The last of this month the first of a series of art talks will begin. One in this series will be given by Royal Cortissoz, who will discuss the French Impressionists. Persons who wish to secure announcements of the talks should write the Department of Fine Arts, Carnegie Institute.

The most recent large public exhibition in Paris, the Salon des Tuileries, achieves interest upon two points; for aside from the importance of the works exhibited there seems to lie a deeper significance in a new trend shown in the art movement in Paris in which the American colony there is largely participating. This new trend is a coalescing of what might be called the extreme right and the extreme left of the group of contemporary artists. The Salon des Tuileries, which derives its name from the fact that its first exhibition was held last year in the Tuileries—though this year it was held at Porte Maillot—is composed of artists drawn from the conservative and the most modern ranks, the members having been largely recruited from the Société Nationale, the Salon des Artistes Français, and from the Salon d'Automne. The president is Albert Besnard, whose paintings and etchings were recently seen in a large exhibition at the Knoedler Galleries in New York. The vice-presidents of the Salon are Aman-Jean and Antoine Bourdelle, whose works are familiar enough to Americans who are visitors of art galleries.

The paintings in the exhibition numbered over 1,000, and the showing the American artists made was most gratifying. Among those exhibiting were: Paul Burlin, who showed a large landscape and a still life which made an interesting pattern of spaces; Myron C. Nutting showed a figure composition; Sidney Laufman; Herbert Lespinasse had a group of dry-points; O'Callahan Clinton, "Baigneuse"; Norman

Mason exhibited "Head of a Woman"; M. Nelson showed "Le Jardiniere"; Janet Scudder's charming piece of sculpture "Enfant au Poisson" showed most effectively. Also to be noted was a piece by Eugenie Shonnard and one by Charles Thorndike.

Among Americans who have received honors recently in Paris is to be noted Paul Bartlett, who has been made a Commander of the Legion of Honor in recognition of his service in the international development of art. One of his well-known works is the equestrian statute of Lafayette which stands in the Square of the Louvre.

Another American who has recently been honored is Harold van Doren, who is the first official American field lecturer to be appointed by the Musée du Louvre. Mr. van Doren is known as the translator of Vollard's book on Cezanne and also a book on Renoir.

The American Art Association in Paris opens its galleries this fall with an exhibition of sketches by the members. This exhibition will be followed by a series of one-man exhibitions by members during the season.

James Butler, who, though Claude Monet's grandson, studied art for some time at the Art Students League in New York, is now making a name for himself by his landscape work in France which is being shown at the Galeries Visconti, Paris.

An American resident in Paris, whose work will soon be shown in America is Paul Burlin. Mr. Burlin, who was formerly a member of the Taos colony in New Mexico and therefore had ample opportunity to study Indian customs, is collaborating with Mr. Adolph Bohm on a series of stage decorations for an Indian ballet which will be presented in New York this season. The ballet music was arranged by the late Natalie Curtis, who is noted for having made the first written record of North American Indian music and Negro spirituals; which record assisted Dvorjak in the writing of his New World Symphony. G. L. J.

More artists each year are turning their attention to the scenic wonders of the mountains and prairie stretches of Western Canada. Among them is Mrs. Edna Marriot

Wilcocks, formerly of Boston and Portland Maine, who is making her home in Calgary, Alberta, in the foothills of the Rockies, and with her brush is immortalizing the scenic wonders of her adopted country.

After graduating from the Boston School of Art, Mrs. Wilcocks continued her artistic endeavor in her home city of Portland, Maine, and in the summer colony of Woodstock. While in Red Cross work in France during the great war, she did a series of paintings that formed a sort of pictorial diary of her experiences there. Her work in portraiture is well known, and her portraits of western men and women are receiving a wide recognition. A recent accomplishment was the portrait of Dr. James Muir, president of the Alberta Law Society, which now hangs in the Provincial Parliament Buildings in Edmonton, Alberta. In it the admirable skill of the artist in producing life-like effects is emphasized.

Now Mrs. Wilcocks is absorbed in the portrayal of western scenic beauty about Calgary and the Bow River, about Banff in the very heart of the Canadian Rockies, about Lake Louise, the gem of the Canadian Rockies, all of which she considers a marvelous painting ground.

In her western collection is a striking picture of the Stoney Indian, Hector Calf-Child, a chief of the Stoneys and a noted medicine-man. He is pictured in full dress, war-paint, feathers, ermine-tails and beaded garment. C. G.

ART IN
ST. LOUIS

The Nineteenth Annual Exhibition of Paintings by American artists attracted a large number of visitors

during the weeks it was on view at the City Art Museum. It was a representative collection of the work of American painters and among the 108 canvases on display 23 paintings by St. Louis artists were included. It was an impressive and interesting showing covering almost in single line the wall space of five galleries. E. Oscar Thalinger, Registrar at the Museum, installed the exhibition with a fine judgment in design, color and balance, which achieved a harmonious and satisfying result. An effort is made by the Museum management to include in its annual exhibition as great a variety of paintings as possible; therefore



Mlle. OROSOW

BY

ABRAM POOLE

INCLUDED IN

NINETEENTH ANNUAL EXHIBITION, CITY ART MUSEUM, ST. LOUIS



Mlle. JEANNE BALZAC

BY

EUGENE SPEICHER

landscapes, marines, snow scenes, figure paintings, portraits, genre, interiors, flower subjects and still life were discovered in all the galleries. Artists' colonies were well represented also by paintings from Taos, New Mexico; Woodstock, New York; Lumberville, Pa., and New Hope, Pa. Distinguished canvases on view were the "Recessional" by Eugene Savage; "Sycamores," by Daniel Garber, "Irvin Cobb and his Daughter Elizabeth," by Wayman Adams; "Portrait of my Mother," by Malcolm Parcell; "Autumn," by Orland Campbell; "Mlle. Orosoff," by Abram Poole; "Portrait of my Father" by Nicholai Fechin; "Kaug Hsi Porcelains," by Emil Carlsen; "Conquerors of the Hills" by G. Glenn Newell, and "Portrait of Mrs. Stewart," by Cecil Clark Davis. St. Louis artists represented were Edmund H. Wuerpel, Carl Waldeck, Oscar Thalinger, Mary McColl, Emily Phelps, Scott MacNutt, Agnes Lodwick, John Eppensteiner, Frank Nuderscher, Takuma Kajiwara, Josephine Valentine, Walter Klatt, Jessie M. Gleyre, Blanche Skrainka, Robert Kissack, Gustav Goetsch, Tom P. Barnett, Oscar Berninghaus, Fred Naumann, Fred Carpenter, Gisella Loeffler, Florence Ver Stug and William V. Schevill. William Forsyth, Clifton Wheeler and Paul Hadley, all from Indianapolis, were the special jury for the St. Louis work. A number of classes and clubs visited the exhibition under special guidance of their teachers and Museum instructors.

The activities of the St. Louis Artists' Guild started October 18 with the annual exhibition of small paintings and sculpture by members of the Guild. This exhibition is a no-jury exhibition open only to Guild members. Each artist may show five pictures but no painting exceeds sixteen inches in its greatest dimension. Five pieces of sculpture may be entered by each sculptor but no piece can be over seventeen inches in height. Three prizes are offered by the Guild for this display; fifty dollars for the best group of paintings; twenty-five dollars for the best painting, and twenty-five dollars for the best piece of sculpture. A jury of awards consists of a member of the Guild, F. Humphrey Woolrych, a non-member known to be interested in art, Wheaton C. Ferris and one other who is to

be chosen by these two. The awards will be made before the close of the exhibition.

In the art room of the Public Library were shown in September a collection of photographs of classical sculpture in the permanent collection of the City Art Museum. The Museum is planning a series of exhibitions of photographs of objects in its galleries to be lent to schools and libraries. The photographs of the classical sculpture were made by the Museum photographer under the direction of E. Oscar Thalinger. Particular care was exercised to secure the best interpretation of the object by light and mass so that the character and beauty of the object would be revealed to the greatest advantage. Through September in the art room of the Public Library was shown a splendid set of British travel posters lent by Thomas W. Fry.

Paintings by Henry R. Poore were on view at the Todd Studio, pictures by Ernest Lawson were seen at the Newhouse Gallery, pastels by Arthur Spear of Boston made up the September exhibition at the Shortridge Gallery and at Noonan and Kocians were displayed the prize-winning pictures at the Missouri State Fair.

M. P.

A translation of one of the original Italian Harlequinades will be produced this autumn by the "Elsa Lanchester Select Evenings Club," which is the most fashionable night haunt of artistic London and much frequented by theatrical producers and others looking for new talent.

The British section of the International Exhibition of Decorative Art, Paris, 1925, is in the hands of Major Longden, D.S.O., Director of the Applied Arts section of the Palace of Arts, British Empire Exhibition, Wembley, and of the British Institute of Industrial Art. The winning design for the building to be erected in Paris to house the British section is by Messrs. Howard Robertson S.A.D.G., F.S.S., and J.M. Easton, A.R.I.B.A., architects; the assessors were the new Fine Arts Commission.

A London exhibition of Russian art organized by the Soviet Government is announced for 1925.

There has been a special short-period exhibition of applied arts at Wembley, in

which the rooms were arranged according to the price of the exhibits; these were not remarkable for any fresh vision or style. The exhibition was opened by Sir Cecil Harcourt Smith. Some of the workers whose names are worthy of notice, apart from the already famous exhibitors, are: Nelia Castello (painted glass), Hilda Salisbury (batik), Phyllis Barron (hand-dyed cotton fabrics), The Fraternity Weavers, the Haslemere weaving industry, the Bath Artcraft, Ltd., Irene Brown (pottery figures), Rowley (inlaid wood cabinet designed by Brangwyn).

The new president of the Faculty of Arts is Lord Leverhulme, of Sunlight Soap fame, who has built seven garden cities for his workmen in various parts of the world. In conjunction with the Three Arts Club, the faculty has had a very good show of women's work at the galleries of the Royal Institute of British Architects and a "London" exhibition at its own galleries. The former is the best and there is one masterpiece there, namely "George and Nana" by Betty Fagan. This is worthy of any museum. The painting is beautiful in quality, design and tone, is not only skilled work of the highest kind but so full of feeling and life that it haunts the mind. It is a living thing and brings vigor and originality to an old theme. The little face of the baby might be compared with the best in mediaeval Dutch art, likewise the experience and tender care depicted in the expression of the nurse. Yet the work is essentially modern in atmosphere and light. Other good artists exhibiting there are: Koop, Asher, Dawson, Horsford, Masoeva-Vezzetti (a *tour de force*), Tharle-Hughes, Low, Knight, Evill, Gregory (sculpture), Wallace (bas relief), Ayers (plaster cast, nude), Bromnett (bronze), and Maltwood (bronze design), some of whom are in the first class and deserve fuller notice than can be given here.

Art Prices Current is now ready in a new series and makes interesting reading, for some of the works by modern artists seem able to fetch prices equal to the lesser works of famous old masters. An etching by Muirhead Bone, for example, was sold for ninety-six guineas, while one by Dürer only fetched six, and a Turner drawing went for ten.

AMELIA DEFRIES.



GERRIT BENEKER IN PRIZE COSTUME,
BEACHCOMBERS' BALL

ITEMS

At the annual Beachcombers' Ball at Provincetown, Massachusetts, Mr. Gerrit A. Beneker was awarded the prize for the most original costume, the reason for which may well be explained by the accompanying photograph, which shows the artist in the garb of an "old time" sailor. In addition to his personal make-up, which included among other things a putty nose and gray whiskers extending from ear to ear, Mr. Beneker carried in a cage a most remarkable parrot, fashioned from a crooked-neck summer squash with corn husks for wings and tail, and large-headed tacks for eyes, which presented a very clever if not realistic imitation of the traditional sailors' companion. We might add that Mr. Beneker modestly attributes the success of the costume to this illustrious bird.

At the recent exhibition of the North Shore Arts Association, a work in sculpture entitled "The Infant Cain" by A. H. Atkins, was selected for the annual award—a purchase prize allotted to a Museum Member of the Association. According to the present

plan, any regularly organized Art Museum in the United States may become a Museum Member of the Association by the payment of annual dues. The jury of selection for the exhibition determines upon the work of art to be presented, and the Board of Trustees awards, by lot, to one of its Museum Members the work selected. The Toledo Museum of Art is this year the recipient of the award, which was considered one of the outstanding works in the exhibition and a representative example of the best work which this sculptor has produced. Mr. Atkins has also recently completed a war memorial for the Boston University, which has received much favorable comment.

Word is received that the Palace of Fine Arts in San Francisco has been closed. For eight years this has been the home of the San Francisco Museum of Art, which is now seeking temporary quarters awaiting the building of the San Francisco War Memorial, in which it is to be located permanently. This memorial is to be in the form of a group of buildings, which will occupy two city blocks and will be a part of the Civic Center. Following the Exposition the Palace of Fine Arts was taken over by the San Francisco Art Association, and since that time the activities of the Museum have been conducted under its roof. It is understood that the Museum will continue to function as such, though temporarily housed, until its new quarters are completed.

Catherine Carter Critcher, a Washington artist who has won distinction for her paintings of Indians, has been made a member of the Taos Society of Artists.

Miss Critcher is represented by an Indian portrait in the Corcoran Gallery of Art.

SUMMER WEDDINGS

Mr. Harold Bush-Brown, son of Mr. and Mrs. H. K. Bush-Brown of Washington, D. C., and Miss Marjorie Conant were married on August 16, 1924, in Paris, France.

Mr. Jerry Farnsworth and Miss Helen Sawyer, daughter of Mr. and Mrs. Wells M. Sawyer, were married on August 26, 1924. Mr. and Mrs. Farnsworth are spending the present winter in Washington, D. C.

Mr. Arthur Williams Manchester and Miss Emily Burling Waite, were married on September 10, at Worcester, Mass.

BOOK REVIEWS

OLD CALIFORNIA, BEING TEN REPRODUCTIONS OF ORIGINAL WATER COLORS. Painted by Rowena Meeks Abdy, with a foreword by Gottardo Piazzoni and an introduction and descriptive text by H. Bennett Abdy. Printed by John Henry Nash, San Francisco, 1924. Limited edition.

This is a beautiful publication of folio size exquisitely printed on heavy paper in a limited edition. It is dedicated to Henry E. Huntington, LL.D., of San Marino, California, "in grateful recognition of his wise and constructive expenditures of time and money for the enrichment of art and letters in California." The foreword is a beautiful tribute by one painter to another. It is extremely brief and exceedingly beautiful. It does not merely praise, it sets forth the real significance of the word artist and admits Rowena Meeks Abdy to the inner circle of the chosen few who through divine gift are interpreters of divine beauty. Mrs. Abdy's husband contributes the descriptive text, telling how, when and where each of the ten paintings were produced by the painter, lending an element of human interest and explaining that the volume is the product of "the painter-lady, the printer-man and the scribe" working together in close sympathy. The paintings, which are all of California subjects, are charming in color, rich in imaginative quality and finely rendered, with a breadth and feeling of an extremely virile and commanding sort. The volume as a whole should establish Mrs. Abdy's reputation among those who do not know her work, and be reckoned a real contribution to the records of accomplishment in American Art.

OLD ENGLISH FURNITURE, Volume I, The Oak Period, 1500-1630. By J. T. Garside, B.T. Batsford, Ltd., London and Charles Scribner's Sons, New York, publishers. Price \$3.75.

As the author of this volume truly says in the preface, "there are numerous excellent books on the subject of old furniture, but to study period details from them entails considerable expense and labor." The series of volumes of which this is No. 1, proposes to help the reader to readily acquire a knowledge of the characteristic details of styles and the development of design. In the briefest possible manner and space the essential characteristics are dealt with. The author tells exactly what the furniture

collector or the well-informed person wants to know in order to be able to personally distinguish not merely the period styles but the workmanship of a given date. The illustrations, which are numerous, are mostly from drawings and are extremely clear and illuminating. At least half of the volume, and herein lies its extreme value, is given up to detail plates and brief explanatory notes on table legs, supports, bed posts, pilasters, corbels and pendants, finials, spandrels, etc., etc. One might expect from this description a bulky volume, but instead we have here a publication of little more than handbook size.

THE FRENCH RIVIERA. By Pierre Devoluy and Pierre Borel, with a preface by Arnold Bennett. The Medici Society, Ltd., London, publishers. Price, \$2.50.

This is the third of the picture guides issued by the Medici Society of London, and is uniform with the two, "The Italian Lakes" and "Grenoble and Thereabouts" previously reviewed in these columns. This is a delightful little book exquisitely illustrated. The illustrations which are of scenery and works of art are in sepia and are printed through an exceptionally interesting new photogravure method on uncoated paper, and thus literally accompanying the text. The latter is well written, descriptive, and gives prospective travelers an excellent idea of the rich fare awaiting them on the French Riviera in treasures of art and beauty of scenery, the only thing lacking being that unbelievable color in which this far-famed section of France is so literally drenched.

FOUR HUNDRED YEARS OF CHILDREN'S COSTUME FROM THE GREAT MASTERS, by Percy Macquoid; **A BOOK OF SAINTS FOR THE YOUNG DEPICTED BY THE GREAT MASTERS,** by Lucy Menzies; and **MARY, THE MOTHER OF JESUS,** by Alice Meynell. The Medici Society, Ltd., London and Boston, publishers. Price, respectively, \$3.75, \$2.50 and \$2.00.

These three recent publications of the Medici Society primarily derive their interest and importance from the illustrative material which they set forth, reproductions in color of paintings, and so carry on that work for which the Medici Society is preeminent, the making of fine color prints. The first two of these books reproduce works by the old masters. The third sets forth eight repro-

ductions of paintings by R. Anning Bell, R. A., which are in the spirit and tradition of the early Italians. To those who know the originals, the reproductions of the old masters closely approximate them in interest; to those who do not, they give an inkling of their glory. They are beautiful books.

AMERICAN TYPE DESIGN IN THE TWENTIETH CENTURY, with specimens of the outstanding types produced during this period. By Douglas C. McMurtrie, with an introduction by Frederic W. Goudy. Robert O. Ballou, Chicago, publisher. Price, \$1.75.

As Mr. Goudy reminds us in his introduction to this little volume, "Comparatively few printers, and even fewer readers, know or appreciate the many stages of development through which letters have passed to reach their present forms, symbols that have become so familiar as to be commonplace. Mr. Goudy goes on to explain that there are two ways to make good type faces, one to reproduce the historic types cut by the old masters of typography, to follow which method is to play safe, or to create entirely new designs, which is the way to secure real progress in typographic art. Mr. Goudy would not have us restricted by tradition, and although a knowledge of early forms is essential to the design of new forms of type, we should give our originality sway, but not yield to the freaks of fashion. Comparatively few who have to do with printing realize the difference in types and the possibilities of printing as an art, yet it is a great art and those who employ printers and printing to any large extent will profit enormously by the information and insight which this little book will afford them.

DRAUGHTSMEN, the contemporary British Artists series. By Edna Clarke Hall, Henry Rushbury, Randolph Schwabe and Leon Underwood. Charles Scribner's Sons, New York, publishers. Price, \$2.00.

This book follows in the series to which special reference has been made in these columns and comprises brief essays on the work of Edna Clarke Hall, Henry Rushbury, Randolph Schwabe and Leon Underwood, all British artists and capable draughtsmen. The major part of the volume is of plates, but the first part is devoted to brief essays on the work of each artist.

IN THE NEW YORK GALLERIES—DECEMBER

With a thought for the holiday season many of the galleries plan exhibitions this month not only large and elaborate in scope but including small sized paintings and bronzes appropriate for gifts.

The New Gallery, 600 Madison Avenue, opens on the 5th an exhibition of some 30 paintings, the recent work of Grigoriev, the Russian painter who came to New York last year. His work was previously known in this country since his paintings were shown in the Brooklyn Museum, and the Worcester Museum owns one of his canvases. Following this exhibition will be one of paintings all priced at \$100, a show which has now become an annual feature for this gallery. The latter part of the month the French painter who signs herself Reeno will show a group of paintings of Paris streets, some amusing paintings of manikins, one interesting portrait of Vanderpool.

Joseph Brummer, who has moved his galleries to 27 E. 57th Street, will show some 25 paintings by Seurat, the largest exhibition of his work ever held here and including paintings never before publicly shown.

Ferargil Galleries, 37 E. 57th Street, show paintings by Mrs. Margaret Fitzhugh Brown and also small bronzes.

At Keppels, 16 E. 57th Street, the large exhibition of Rembrandt etchings which opened in November will be continued for several weeks.

The Howard Young Galleries, 634 Fifth Avenue, is showing marines by Gordon Grant. Sailing vessels figure largely and with gay effect in these scenes. Mr. Grant, who is one of the founders of the Ship Model Society, has had ample opportunity to observe ships and thoroughly understands their construction, having sailed around Cape Horn when a boy and having also sailed with one of the last clipper fleets in the salmon fisheries. Mr. Grant does not, however, allow his technical knowledge to overemphasize the details of rigging, etc.,—the decorative sense is never lost.

At the Babcock Galleries, 19 E. 49th Street, may be seen a special holiday exhibition of cabinet paintings by modern Americans.

Montrose Galleries, 550 Fifth Avenue, have an interesting Chinese exhibition which includes paintings and sculpture.

Kennedy Galleries, 693 Fifth Avenue, have a group of colored sporting prints on view, including such names as Morland, Rowlandson, Wolstenholme.

Ainslie Galleries, 677 Fifth Avenue, exhibit from the 1st to the 15th the work of John Newton Hewitt and Charles G. Aiken. From the 16th to the 30th can be seen the work of Rosalie Clements and Madame Modrokovsky.

HOWARD YOUNG GALLERIES



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Macbeth Galleries, 15 E. 57th Street, will have on view paintings by Frieseke and opening on the 9th an exhibition of the work of Louis Tiffany, including paintings and objects of art such as glass ware and pottery.

Knoedler Galleries, 14 E. 57th Street, have arranged a loan exhibition of 10 paintings formerly in the collection of Sir Charles Tenant and his son Lord Glenconner. The group includes three Reynolds, two Romneys, one Hoppner, two Turners, and two Morlands.

The Milch Galleries, 108 West 57th Street, hold a one-man show of paintings by Maurice Fromkes covering the past three years of his work in Spain, where his paintings have already won approbation, as evinced by the fact that the National Museum of Modern Art in Madrid has purchased one of his canvases. The compositional force of his figure arrangements has been enhanced by the lines of his landscapes, which always bear special relation to the figures.

Reinhardt Galleries, Hecksher Bldg., 57th Street and Fifth Avenue, continue the exhibition of August Franzen until the 13th, when it will be followed by a showing of the 12 recent portraits by Halmi. Among his interesting sitters is Madame Frances Alda.

On the 2nd the Ehrich Galleries, 707 Fifth Avenue, will show dry-point portraits by Walter Tittle; these include an interesting one of the late Joseph Conrad.

Scott and Fowles, 667 Fifth Avenue, will show this month a collection of over 60 water colors by Rowlandson; these will include a few loans but are mainly their own collection gathered during a number of years.

The Wildenstein Galleries, 647 Fifth Avenue, plan for the month two exhibitions of unusual character. The first will be the paintings of Toulouse Lautrec, some of which have been loaned by private collectors and museums. Though there has been opportunity to see lithographs and drawings by Lautrec, never before have so many of his paintings been shown in America. This exhibition will be followed by one of the Spanish painter, Beltram Y. Massisse, which has been planned for the past three years and is only now successfully organized. The large decorative paintings, turbulent with color, in some of their settings are reminiscent of Goya.

At the Rehn Galleries, 693 Fifth Avenue, there will be water colors by Dodge Macknight and at the same time a group of highly colored pastels by Van Dering Perrine, in one of the small rooms, while in the larger gallery will be shown a special Christmas exhibition of small paintings and drawings by some of the younger American painters and by a few of the older ones. The group includes Hopper, Bellows, Walter Griffin, Weir, Thayer, and Twachtman. Following this will be shown water colors, scenes of wharves and docks by John Frazier, whose work Sargent has commended.

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DECEMBER, 1924

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THE AMERICAN MAGAZINE OF ART

VOLUME XV

DECEMBER, 1924

NUMBER 12

THE AMERICAN WING OF DECORATIVE ARTS, METROPOLITAN MUSEUM OF ART

OPENED NOVEMBER 10, 1924

Summary of handbook by R. T. H. Halsey and Charles O. Cornelius, published in the Museum Bulletin and reprinted herewith by special permission

THE American Wing, opened to the public on November 11, owes its being to the generosity of Mr. and Mrs. Robert W. de Forest, who have given to the City of New York the building in which are housed the collections of early American art. The Museum has assembled through the past fifteen years representative groups of the utilitarian arts—furniture, metal-work, ceramics, glass, and textiles—which, together with painting and interior architectural woodwork of the period, make it possible to re-create the atmosphere of typical interiors of the seventeenth and eighteenth centuries. For the opening exhibition the collections of the Museum have been amplified by loans from many generous friends.

The plans for the American Wing were prepared by Grosvenor Atterbury in collaboration with the museum authorities. In the installation of some of the old interiors, where certain restorations were required, the Museum has relied upon Norman M. Isham, the antiquarian architect of Providence, Rhode Island, whose lifelong interest in and study of early New England houses rendered his assistance invaluable. The modern reproductions of two rooms typical of the seventeenth century were designed by and executed under the direction of George Francis Dow of Topsfield, Massachusetts. For the suggestion of roof treatment in the seventeenth-century exhibition gallery ac-

knowledgment is due to William W. Cordingly of Chestnut Hill, Massachusetts, who very kindly furnished drawings and a model of the roof trusses following those in the First Parish Church of Hingham, Massachusetts, called the "Old Ship Meeting-House." Great assistance has been given by many friends of the Museum, who have placed freely at our disposal their knowledge derived from long study of the arts and crafts of the early days in America.

The installation of all of the rooms and the construction of any new woodwork which has been required have been done by the Museum's workmen in its own shops. Likewise, our own men have carried out the painting, upholstery, modeling, and plasterwork. The active interest of these men has made possible the prompt completion of the building.

In furnishing and equipping the rooms a great effort has been made to insure historical accuracy. The aim has been to show these rooms as they might well have been furnished at the time when the original woodwork was constructed. The general stylistic quality of the rooms has been further fortified from the historic point of view by an exhaustive study of the inventories and newspaper advertisements of the early days, which have yielded many suggestions and unexpected facts regarding the position of the utilitarian arts.

From these sources it is definitely established that for the finer textiles, potteries, brasses, wall coverings, and prints, our early forebears relied upon importations from abroad in the decoration of their fine rooms. Most of the furniture and architecture was designed and constructed here, while Colonial painters and silversmiths were widely patronized.

Following these conclusions we are showing in the American Wing interior architecture, furniture, silver, and paintings of American provenance. To complete the ensemble a large variety of old fabrics is used in the drapery and upholstery of the rooms, and examples of other importations such as ceramics, cut-glass lustres, and wall-papers of appropriate styles are used in conjunction with the American-made pieces. Many of the inventories, advertisements, and contemporary descriptions which form our authority for this scheme are noted in the *Handbook of the American Wing*.¹

For obvious reasons, floor covering has not been attempted in the rooms. The earliest floors were sanded, although records of the use of Oriental rugs and carpets are met with early. In the eighteenth century painted floor canvases were much used, and in the last half of the century Wilton and Scotch carpets were in great vogue. Oak floors have been substituted for the pine of the original rooms.

The fireplaces are built of old bricks of the sizes, shapes, and character appropriate to the date and original locality of each room.

The American Wing is approached through the second floor galleries of the Pierpont Morgan Wing from the north balcony of which opens the square entrance vestibule.

In order to strike the American note and effect a quick transference of thought from the Old World to the New, a large group portrait of the Washington family by Edward Savage has been hung directly opposite the entrance. The sketches for the portrait were made in New York in 1789, and the painting was completed in 1796. Three important busts are also shown, marbles of Washington and Franklin, by Ceracchi and Houdon respectively, and a terra cotta said to be by Houdon of John Paul Jones.

A gallery to the left is arranged with cases

of the simpler potteries made in America and a few pieces of painted Pennsylvania furniture of the late eighteenth century. From the end of this gallery, stairs lead to the actual entrance of the American Wing. The entrance is through a doorway of the second quarter of the eighteenth century from Westfield, Massachusetts. It is a doorway treatment typical of the Connecticut River valley.

The low hallway, in which are shown individual pieces of seventeenth-century furniture, leads into the exhibition gallery devoted to selected representations of the art-crafts of the earliest period of Colonial endeavor. In the architectural setting of this hall strict historical precedent has been taken from the roof framing of the "Old Ship Meeting-House," built in 1681 at Hingham, Massachusetts. The roof trusses have been modeled directly after those in the Old Ship, but adapted to a differently proportioned room.

The sturdy treatment of this church shows more emphatically than perhaps any in America the strong tradition of late Gothic building which the colonists brought over with them in the seventeenth century. Not only is the structural truss designed in the manner of the late fifteenth century, but the efforts of decoration by the introduction of the great curved members, the small curved brackets, and the chamfering are strongly reminiscent of the halls of many small English manor houses.

The high lighting at the end of the gable is a concession to necessity. It provides a consistent roof treatment in the spirit of the time and enables the furniture and other objects to be shown under a diffused side-light, thus bringing out much of their beauty of detail, which disappears under top-lighting. The original roof of the church was lighted by dormer windows. Had this treatment been followed here, the supply of light admitted would have been inadequate.

Almost all the furniture shown in this gallery is of the heavy oaken type used by our earliest settlers following the Elizabethan tradition. The chests and cupboardboards give a clear idea of the variety of form used by the settlers from abroad. One or two early examples of the highboy, the modern term for a chest raised upon a supporting framework, indicate the be-

¹*Handbook of the American Wing*, by R. T. H. Halsey and Charles O. Cornelius.



GALLERY REPRODUCING THE INTERIOR OF THE "OLD SHIP MEETING-HOUSE,"
HINGHAM, MASS., 1680



REPRODUCTION OF KITCHEN FROM CAPEN HOUSE, TOPSFIELD, MASS. THE ORIGINAL
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ROOM FROM HAMPTON, N. H. EARLY 18TH CENTURY



ROOM FROM "MARMION," NEAR FREDERICKSBURG, VIRGINIA. 1760

ginnings of the development represented in adjacent rooms and on the floor below.

The chairs are of the same period and their seats are covered with flat pads of old velvet or damask. One rare chair is covered with Turkey-work, one of the most popular types of textile used for upholstery, or as covers for chests, cupboards, and tables. The earliest type of table shown is the long trestle-table of pine and oak. Four-legged, gate-leg, and butterfly tables show diversity in turned designs.

The India painted cotton curtains are of the kind which supplied color to many a Colonial home. The silver, all of Colonial make—both church and domestic—evidences the skill of our seventeenth-century silversmiths; and a portrait of a New Amsterdam magistrate, Jan Strycker, by his brother Jacobus, a New Amsterdam limner, was painted here in 1655.

The imported pottery and porcelain are of the order of those mentioned in many a Colonial inventory—the earthenwares of Staffordshire, the Holland Delft, the English Delft, and the Chinese porcelains of the K'anghsi period.

The Cromwellian body-piece and helmets and the Colonial halberds are a grim reminder of the perilous days of the settlement of the new land.

The impossibility of obtaining actual interiors of seventeenth-century houses which would show the beginnings of interior architectural ornament in this country has forced the Museum to the expedient of constructing a reproduction of two rooms and an entry from houses built in Massachusetts in the seventeenth century and still in existence. These rooms reproduce the general type of those found in the New England houses and referred to by Edward Johnson (1654) in his *Wonder-working Providence of Sion's Saviour in New England*: "Further the Lord hath been pleased to turn all the wigwams, huts and hovels the English dwelt in at their first coming, into orderly, fair and well built houses, well furnished many of them."

It was around the firesides of rooms like these that the campaigns of defense and offense against the Indians were planned, and the constant economic, religious, and political questions, so fraught with consequences in the making of the New World,

debated and threshed out. Such walls encompassed as well the fevered talk which led to the executions of the Quakers on the Boston Common in 1649, and the fierce denunciations of witchcraft during that strange psychological wave which at frequent intervals swept over New England for half a century. In fact, almost all of the political history and romance of seventeenth-century New England could be written against the background of such interiors as these.

On the right of the entry is a room reproducing general details of the kitchen of the Capen House, built in 1683 at Topsfield, Massachusetts. Such a room served for practically every use; it was a kitchen, dining-room, living-room, and bedroom combined. The framing of the room is typical of the time, with heavy corner posts, girts, and summer beam. The decorative motives are found in the simple chamfering of the summer beam and in the upright sheathing of pine boards with mouldings of true seventeenth-century type.

The great fireplace of seventeenth-century bricks has the round bake-oven in the left-hand corner, and up the chimney the ash sapling from which hung the hooks to support the pots and kettles.

The furniture in this room consists of examples similar to those shown in the large gallery, but selected for their especial fitness in this re-creation of a furnished interior of the last half of the seventeenth century.

Across the entry is a more elaborate room of the early type. The original of this room is the parlor of the Hart House (1640) at Ipswich, Massachusetts. It shows a more definite effort for decorative effect than any contemporary American room still in existence, and in it are brought together more methods of architectural decoration than are usually associated with seventeenth-century work.

While the general framing is similar to that of the Capen House, here the girts are chamfered as well as the summer beam. The quarter-round chamfer of the summer beam has more decorative value than the flat bevel in the Capen House. Three of the walls are plastered and unpaneled, and the fireplace wall is sheathed with vertical moulded boards. Their mould-

ings are worthy of examination. Around the fireplace wall runs a band of decoration, an effective use of dentils cut from a moulded board. On them is introduced the use of colors—red and black—of which traces remained on the original room when it was renovated some years ago. This is the earliest use of color in architecture in the Colonies of which we have any record.

The furniture installed is of a nature to harmonize with the richness of the architectural setting and is accompanied by a subdued beauty of colored textiles. The chest, the wainscot chair, and the cupboard are heavily carved, and all exhibit the furniture of the seventeenth-century colonist in its finest vein.

At the east end of the main gallery, on opposite sides of the entrance corridor, are two small rooms. That on the right as the visitor approaches, opening from the hallway, is the earliest original American room that the Museum owns, and came from Hampton, New Hampshire.

Hampton, 3 miles from Exeter, was settled in 1634, and is a part of the picture so appealingly described by John Greenleaf Whittier in his "Tent on the Beach." All the woodwork except the large square ceiling panels and window frames is original; it shows the simplest use of stile and rail paneling, with raised beveled panels. The paneled ceiling is perhaps unique in America. The woodwork is pine and has never been painted.

The small, rather crude folding bed is hung with old embroidery dating a trifle later than the room itself, but its character and color make it appropriate. The simple but well-made chest, highboy, looking-glass, tables and chairs are of the period, and the chair seats are of material matching the bed hangings, following the general usage of the time.

Across the hallway and opening into the exhibition gallery is a small room which allows a glimpse into the home surroundings that prevailed in the second quarter of the eighteenth century in Connecticut, and particularly in the Connecticut River valley. This country was peopled by the descendants of men from Dorchester, Newtown, and Watertown who, accompanied by their families, hewed their way through forests to Hartford, where they settled in 1635.

The paneled wall in this room was obtained many years ago from a house erected probably in the second quarter of the eighteenth century, at Newington, a town close to West Hartford, Wethersfield, and Farmington. The three walls of the room have been built up around this paneled fireplace wall, which shows an advancement in interior architectural treatment. In this the summer beam, girts, and posts are incased in wood and a primitive cornice is added. The sliding shutters were very usual in such houses and are an interesting architectural detail.

In the fireplace wall are found the new influences which came into the Colonies early in the eighteenth century. Here is stile and rail paneling set with beveled panels. Here are fluted pilasters, a shell cupboard, and mouldings different from those of Gothic tradition. In this little room we have a quaint, unsophisticated expression of Renaissance forms whose basis was classic in contradistinction to Gothic. The motive in the paneling is English of the Queen Anne period. The arched panels are strongly reminiscent of a treatment usual in the reigns of Queen Anne and George I. The crossed stiles in the lower part of the wainscot and doors form a treatment peculiar to the Connecticut River towns.

The furniture is of the simple country types, made of local wood and showing little attempt at enrichment. Slat-backed chairs, a couch, a chest, butterfly and gate-leg tables are all of a sort that might originally have furnished this room.

From the opposite end of the exhibition gallery two rooms open. The door to the right leads into a long, low room built up around the paneled fireplace wall which came from a house in Portsmouth, Rhode Island—a settlement begun by Anne Hutchinson in 1638 after her banishment from Boston. This paneling had been built into an old house about the middle of the century by Metcalf Bowler, an old-time merchant of Newport, who was one of the two delegates of Rhode Island to the Congress held in New York in 1765, to which he went in his coach and four.

In this we have a provincial rendition of the Renaissance theme, with stile and rail paneling set between pilasters whose flutes



EXHIBITION GALLERY, SECOND FLOOR. PERIOD 1725-1790



ROOM FROM POWEL HOUSE, PHILADELPHIA. 1769



ROOM FROM "ORIOLE," MARYLAND. THIRD QUARTER 18TH CENTURY



ROOM FROM PORTSMOUTH, R. I. THIRD QUARTER 18TH CENTURY

are reeded in their lower portions. The furniture is of the first half of the century and shows various foreign influences which came into England and from there to America, about the opening of the eighteenth century. In the high cane-back chairs of decorative quality are found the effects of the continental influences which had come from Holland, the Oriental use of caning that had reached Europe by way of Portugal, and the Spanish and Flemish foot. Of continental origin is the use of veneers of burl wood seen in this room. A few pieces of Chinese porcelain, and painted India cottons, paintings, and prints are appropriate in the house of a rich merchant whose contacts were wide.

The next room, entered from the exhibition gallery, is a room from Woodbury, Long Island, representing a parlor of a well-to-do Long Island farmer of the middle of the century. A secret stairway led from a concealed panel in the rear of the closet to the left of the cupboard, up over the cupboard, and both up into the attic and down into the cellar, where it was hidden by trap-doors. The paneling is an interesting example of Renaissance architectural detail as executed by a country carpenter. The Dutch tiling pleasantly recalls the days when the children were taught their biblical lore from the crudely drawn pictures of Scriptural scenes before the fireplace.

The furniture in this room is of maple or other soft wood. Much of it is probably the work of country craftsmen and shows the transition toward the later style which is featured in the rooms below. The curtains and cushions of fine blue and white printed linen were used in this country in the eighteenth century. They are interesting because the color and pattern are unusual, showing strong Oriental influence.

On the second floor are shown interiors and their accessories which express the rococo spirit of the eighteenth century. This includes not only the actual use of rococo forms but implies an eclectic and sophisticated taste which seeks novelty and variety. The period marks a complete change in artistic expression from that which had preceded it, although in the transitional work shown in the earlier group the introduction of foreign forms began to lead the way toward greater sophistication.

In the exhibition gallery on this floor are seen related groups of furniture, textiles, metal-work, pottery, and painting against an architectural background of appropriate design.

New York of the mid-eighteenth century has left but little trace of the work of its housewrights. Almost the only survivals of it still in their original settings are St. Paul's Church and the Van Cortlandt house in Van Cortlandt Park. For a suggestion of the elegance of this work the Museum has used in the construction of three doorways in this gallery elements of decoration in an elaborate mantelpiece and overmantel taken out of the historic Beekman house, built in 1763. It stood on what is now the corner of Fifty-first Street and First Avenue. The elaborate door treatment with its scrolled pediment, decorated mouldings, and architrave enframingent is an exact reproduction of the overmantel treatment (being plaster casts of the original) in the old parlor. This mantelpiece is now installed in the New York Historical Society, through whose courtesy the castings were made.

The mahogany furniture here shown is all of the cabriole type, enriched with carved decoration. The scrolled pediments, the cyma curves in both structure and decoration, the detail of both architectural and natural forms intermingled—all of these are typical of the new rococo spirit.

On the walls are hung a number of portraits by Copley, whose accomplishment is an important feature of the period. A group of potteries is of the type used with the furniture, while the handsome silver by Paul Revere the Patriot brings history and art very close together.

Opening off the gallery is an alcove built up around a paneled chimney-breast from Gadsby's Tavern, Alexandria, whose detail has formed the basis for the wall treatment of this room.

The painted wall-paper which covers the walls of the room was made in England and is similar to that ordered by Thomas Hancock of Boston in 1738 for his pretentious mansion, later lived in by his nephew, John Hancock, an active "Son of Liberty" and president of the Continental Congress.

The stair-rail spindles and newel posts were part of a New England stairway.

The furniture is of the block-front variety. The bookcase-secretary with six shells was made by John Goddard of Newport in the third quarter of the eighteenth century. Several of the other pieces illustrate both the Rhode Island and Connecticut variations of this excellent theme.

The first room to the left of the staircase was removed intact from a brick house at Oriole, Somerset County, on the eastern shore of Maryland. It is fairly representative of the homes of the men who officered the famous Maryland Line, whose valor saved Washington's army at the Battle of Long Island.

Although dating from the middle of the eighteenth century, this room preserves an earlier quality which marks it as a descendant of the early Georgian interior. The effect is somewhat marred by a mantelpiece of later date than the room, which with the small strip panels beside it has replaced what was probably a generous fireplace opening, surrounded by a bolection-moulding without a shelf. The walls are paneled to the ceiling. The mouldings of the cornice, the panels, and the architrave around the doors and windows are conventional. Unusual, however, is the curious break in the architrave above the doors and windows which repeats the break of the panels above.

The tall, handsome shell cupboards flanking the fireplace are finely proportioned and the shells are well carved. The lacquer red in the cupboards reproduces the original color found underneath the layers of modern paint, as is true of the color of the paneling. Traces of gold were found on the ribs of the shells and in the shelf edges. In the one flanking the fireplace on the right has been assembled a group of the salt-glazed wares of England of the kind so freely imported into the Colonies in the period 1735-1770. In the other are portions of a large dinner and tea set of the order of the "very fine Nankin tea-table sets with gold edges" advertised here by John Morton (1767). These were owned by Thomas Buchanan, a New York merchant prominent at that time.

In the furnishings of this room are brought together pieces, chiefly of walnut, which represent the earlier examples of the cabriole period. The upholstered settee is probably unique among American-made pieces. It is

of Philadelphia workmanship made for Stenton, the famous mansion of James Logan built in 1728. Japanned furniture is illustrated in the Colonial-made highboy and lowboy of the red tortoise-shell background and by a gold and black looking-glass.

The portraits in this room are the work of the Maryland painter, Charles Willson Peale, whose mezzotint of the Earl of Chatham hangs in the Philadelphia room. They are beautiful examples of Peale's work while abroad, and carry the English tradition of representing George and Martha Washington and of having been painted from memory while he was in England. Over the mantelpiece is hung a painting by John Singleton Copley of Whitehead Hicks, mayor of New York during those nine important years preceding the Revolution.

Next to the Oriole room is the large and lofty ball-room of such historic interest in its association with Washington and Lafayette, which was taken out of Gadsby's Tavern at Alexandria, Virginia, 8 miles from Mount Vernon. It was in this room that Washington attended his last birth-night ball on February 22, in 1798. Lafayette's first association with this room was the public dinner given him in 1824, at which were present the Hon. John Quincy Adams, Commodores Rogers and Porter, and other veterans of the Revolution. It is an interesting note that Robert E. Lee, though still a boy, was a marshal in the long procession of Revolutionary veterans and personages which preceded the dinner.

The following year Lafayette was also dined there by the Masonic Lodge of Washington. Lafayette's toast, "Greece, let us help each other," emphasizes the widespread interest here in that nation's struggle for freedom, tangible evidences of which remain in the classical names of many of our cities and the buildings of the Neo-Greek style of architecture, the fashion for which was largely inspired by heartfelt sympathy for Greece in her resistance against Turkish domination.

Although dating from 1793, this room of unusual size is a consistent example of the architectural woodwork of the second period and well confirms the statement that styles carried on for many years after the date of their greatest popularity, particularly in



BALLROOM FROM GADSBY'S TAVERN, ALEXANDRIA, VA. BUILT ABOUT 1780



FIRST FLOOR EXHIBITION GALLERY. PERIOD OF 1790-1825



CHARLES ALLEN MUNN ROOM. WOODWORK FROM PHILADELPHIA. 1815



ROOM FROM BALTIMORE. 1810

provincial districts. Here we have walls paneled only to the chair-rail height, although the chimney-breasts are wood from floor to ceiling. The openings are symmetrically placed.

The chief enrichment consists of the modillion course in the cornice with dentils below, the scrolled pediments over fireplaces and doors with dentil bands of smaller scale, recalling those in the cornice, and the fretwork carried around the chair-rail.

The architraves around doors and windows and the mouldings of the paneling are conventional in profile. The only suggestion of the lateness of date lies in the tendency toward refinement in these mouldings and in the scale of the cornices of the door-heads.

The hanging balcony for musicians is a feature as charming as it is unusual, the well-formed posts and balustrade adding a variety to the design.

The light gray-green with which the woodwork is painted reproduces as exactly as possible the original color found under many layers of more recent paint when the woodwork was cleaned.

The very considerable wall space in this room affords an opportunity for the arrangement of a complete series of side-chairs of the second period, showing the development from the simplest form of early cabriole leg and solid splat-back through a variety of full Chippendale models, richly ornamented. The oldest, of walnut, include fine examples of Philadelphia and New England early Georgian work, from which through easy transitions can be followed the changes of the middle of the century as its third quarter takes firmer hold. The upholstery fabrics are all of the period and give some idea of the variety in color and design of the rich materials which were so generally used.

In the four corners are set tables and chairs for gaming, although the original proprietor of the tavern especially forbade all kinds of gambling. In these tables are seen slightly varying treatments of the tables of the period.

The remarkable looking-glass on the west wall is an example of the finest sort of American-made looking-glass of the second period. Again we have the scrolled pediment, the carved and gilded mouldings, the dark walnut which has a distinct decorative quality, and the gilded pheasant in the

center of the top. This glass is of very unusual size.

The brass chandeliers of English workmanship, while of a period slightly antedating the woodwork, show the beginning of a new influence whose consummation is seen on the floor below. There remains in them the general form of chandelier of the second period, and the gadrooning which decorates them is a detail found frequently on the furniture of this floor.

Venetian blinds were in general use by this time. Few of the old ones survive, but for practical purposes the Museum has installed modern blinds of similar character.

The portraits on the walls of this room are by Gilbert Stuart, America's great native-born portrait painter of the eighteenth century.

From the end of the ballroom one enters a room from Marmion, Prince George County, Virginia. This lay between the Potomac and Rappahannock rivers, and was the historic estate of Philip Fitzhugh, owned in the last part of the eighteenth century by George Lewis, nephew of General Washington and commander of his body-guard. The room itself was probably erected about the middle of the century. In it we have the use of pilasters and complete entablature based upon the Ionic order. The cornice with modillions and dentils varies from the classic formula, but the whole entablature is reasonably complete.

The naïve painted decoration carries out the idea of the rococo influence of the period. The marbling is reminiscent of both English and continental usage of the early part of the century. The effect is pleasing in tone, though the paintings are unskilled in execution.

The mirror over the fireplace was part of the original furnishing of the room and is in the characteristic Chippendale vein. The furniture is full of the same influence, of bold, simple design carved with a variety of detail. Old hangings of red brocatelle at the window are true to the type popular at the time. The Chinese jars bring in an exotic note of gay color.

The last room to be seen on this floor was taken from a house built in 1769, owned by Samuel Powel of Philadelphia, and is closely identified with the personal life of General Washington. When the British army cap-

tured Philadelphia the Powel house was occupied by the Earl of Carlisle. Upon the British evacuation General Washington made it his headquarters. During May through August, 1787, while the Constitution of the United States was being framed, Washington's diary contains frequent notes of his visits to the house.

The room represents the finest architectural treatment of the period. The elaborate ceiling is a careful plaster cast of an old ceiling still remaining in the room that adjoined this one, and is a fine example of Colonial plaster-work. The furniture is all of Philadelphia make. The old yellow damask curtains are fashioned after a description found in an order given in 1763 by Benjamin Franklin's son, William Franklin. The wall-paper was made in China and is very similar to that imported for Samuel Powel's cousin, Robert Morris, in 1770. The hanging lustre is English, and of the type which Major André in his description of the *Mischianza*, the famous ball given by the British officers in Philadelphia in 1778, mentioned as furnishing lights for the ball-room. The portraits in this room had a large contemporary sale here, being of men who were loved throughout America for their strenuous opposition to George III's treatment of the Colonies. The Chelsea-Derby statuettes, so freely advertised here as "burnt images and figures for mantlepieces," reflect the ominous political atmosphere of Philadelphia at the time. The emblematic group of William Pitt, Earl of Chatham, receiving the gratitude of America recalls the tribute paid him by the Boston patriot, the Rev. Jonathan Mayhew: "To you grateful America attributes that she is reinstated in her former Liberties. America calls you over again her father; live long in health, happiness and honor; be it late when you must cease to plead the cause of liberty on earth."

The first floor of the American Wing is devoted to American art dating from the days of the new Republic to the end of the first quarter of the nineteenth century. The country was rapidly recovering from the devastating economic effects of the Revolution. The late Roman classic work, for which a vogue under the leadership of Robert Adam had held sway in England for a quarter of a century, made especial

appeal in America where there was on trial the new republican government modeled after classic forms.

The gallery of this floor exemplifies the delicacy of detail and slender proportions of the period. The cornice is a replica of that in the "Octagon," a brick house built in Washington between 1798 and 1800 after plans by Dr. William Thornton. The arched openings on the east, north, and west walls are original woodwork from a house in Baltimore, built about 1810. The furniture is of the Sheraton type and shows a transition into the Empire style. It is chiefly from the workshop of Duncan Phyfe, a well-known New York cabinet-maker in the early nineteenth century.

The old fabrics which cover the furniture and drape the windows are of the period, and include brocades, damasks, striped satins, taffetas, and printed materials.

The ceramics displayed are largely those made in China with the over-glaze decorations peculiar to that Oriental ware brought home from Canton by our merchant navigators.

The little alcove off this gallery has been constructed around some fragments of architectural woodwork acquired by the Museum. The cornice is an original one from a house in Salem built about 1804 after plans by Samuel McIntire, the great Salem carver and builder. The mantelpiece was taken from a house in Boston attributed to Charles Bulfinch. The walls are hung with an old sepia-printed French landscape paper, and the furniture is of the painted Sheraton type which had its vogue here early in this century.

From the garden may be viewed the south wall of the American Wing, the only exterior wall which, in the ultimate carrying out of the Museum plan, will be exposed to view. It has been composed about the interesting old facade of the United States Branch Bank which until a few years ago stood at 15 Wall Street. This building was erected between 1822 and 1824 from the plans of a well-known architect, M. E. Thompson. The design may be considered fairly representative of its period, when classical forms were used with almost archaeological restraint. From 1824 to 1836 the building in Wall Street was the home of the United States Branch Bank. From 1836 to 1854



BEDROOM FROM HAVERHILL, MASS. 1818



ROOM FROM PETERSBURG, VA. EARLY 19TH CENTURY



PARLOR FROM HAVERHILL, MASS. 1818

it was occupied by the Bank of the State of New York, and from 1854 until 1914 it housed the United States Assay Office.

The doorway nearest the foot of the staircase leads into a beautiful room which was originally the drawing-room in a three-story brick house, erected shortly before the War of 1812 at 915 East Pratt Street, Baltimore, Maryland. It was not far from the tavern in which the Star Spangled Banner was first sung. The characteristics of the interior architecture of the early republic are seen in the woodwork, the attenuation of proportion in the architectural members—pilasters, colonnettes, and cornices—the delicate scale of decoration and its careful restraint. The craftsmanship is of a quality equal to the design. No composition ornament appears. The pearls and bead-and-reel, as well as the elliptical colonettes, are all wrought out of solid pine. The furniture shows full Sheraton influence and is largely of Baltimore origin. The pictures are almost all the work of Saint-Mémin, a young French émigré who worked in America for about twenty years, where his portraits were much in demand.

The next room is a parlor from Petersburg, Virginia, and is a direct successor to the Adam interior of the eighteenth century. The wall treatment employs Ionic pilasters raised upon pedestals, supporting a complete entablature. The fireplace is flanked by elliptical arches springing from piers. Practically every available surface is covered with applied composition ornament in a variety of designs. The furniture is of the Sheraton type, and the walls are hung with an old bright yellow satin brocade of a shade and pattern very popular in this period. The paintings are portraits of Alexander Hamilton by Trumbull, and Mr. and Mrs. Samuel Osgood by Harding.

The door on the east wall leads to two rooms from Haverhill, Massachusetts, taken from The Eagle House, an inn erected in 1818. Their furnishings are of the order of those in many a New England seaport home of the Early Republic, when the New England shipwrights launched by scores the vessels which carried our flag into every port of the globe and returned with cargoes which brought wealth to their owners and the luxury of living to the community.

In this first room we have a typical example of an early nineteenth-century interior from north of Boston. The Adam tradition forms the basis of the design and shows itself in the use of composition ornament and delicate pilasters. Suggestions for the architectural detail were found in publications which the builders of the day possessed. The wall-paper of French manufacture pictures a stag hunt, from the start at a château to the finish, and gives a characteristic atmosphere to the room. The furniture shows both Hepplewhite and Sheraton influences. A number of pieces of New England Sheraton are brought together to emphasize the use of light-toned veneers of satinwood or maple, which coincided with the taste of that time for light colors and delicate scale.

The next room, also from the inn at Haverhill, has been furnished as a New England bedroom. The woodwork follows the same disposition as in the preceding room, but its decoration is less varied and is of wood only. The window curtains are of old *toile de Jouy*, in the pattern of which are two medallions taken from a medal designed by Benjamin Franklin. The bed-hangings and the covering of the wing chair are of English printed linen bearing allegorical representations of Washington and Franklin. The wall-paper was until recently in the old Imlay House in Allentown, New Jersey, where it was originally hung in 1794. The furniture is New England Sheraton.

The next and last room on this floor is made up of woodwork from Pennsylvania, decorated with composition ornament made in Philadelphia. Two of the doorways and the window trim were obtained from a house still standing at 237 South Third Street. The two mantelpieces, Philadelphia-made, were originally in a house in Carlisle, Pennsylvania, and are of historic significance, commemorating as they do the War of 1812. On the central panel of one is featured Perry's victory on Lake Erie (1813) and on the other a sarcophagus bearing the legend, "Sacred to the Memory of Departed Heroes." In this room are brought together pieces of Sheraton furniture and other utilitarian arts which bear some patriotic insignia. The walls are hung with portraits of Washington by Charles Willson Peale Rembrandt Peale, John Trumbull, and Adolf Wertmüller, and of the naval heroes, Commodores Hull and Decatur, by Gilbert Stuart and John Trumbull (probably)—the bequest of Charles Allen Munn, to whose memory this room has been dedicated.

From this Pennsylvania room one passes through a narrow corridor, where American glass of the eighteenth and early nineteenth century is shown, into the gallery which contains the collection of American silver gathered by the Honorable A. T. Clearwater and lent to the Museum. In the windows are cases of Stiegel glass from the Hunter Collection.

IN DEFENSE OF THE MODERN MOVEMENT IN EUROPEAN INDUSTRIAL ART

AN OPEN LETTER TO THE EDITOR

BY CHARLES R. RICHARDS

Director, The American Association of Museums

YOUR editorial in the October issue of the *AMERICAN MAGAZINE OF ART* is very reminiscent of many articles that have appeared in the French press and magazines during the last quarter of a century but which have subsided of late years as a better understanding of the nature of the modern movement in applied art has obtained. In Europe the modern movement has gained recognition and respect as its qualities have

revealed themselves and because of the widespread appeal these qualities have made to persons of taste and culture.

Because of lack of such understanding in this country, it is not easy to argue the case objectively. This is a difficulty, however, that time will soon remove. Certain things, nevertheless, can be emphasized. In the first place, the modern European movement in applied art is not a revolution represented

by a lunatic fringe of radicals whose only desire is to be different. It is but one phase of an evolution that is a century old.

In France, Germany, Austria and Holland the movement has been steadily developing in its modern aspects for twenty-five or thirty years. It is still in the developing and, in some fields, in the experimental stage. It is still largely an expression of individuals whose work has not yet been unified in terms of a commonly accepted style. In such a period only strong men, perhaps only men of genius, can produce works of lasting beauty. The ordinary designer makes but a passing contribution that will be bettered tomorrow.

During a quarter of a century, however, steady and substantial progress has been made. Much of the fantastic and sometimes impractical creations of the French and the dull, heavy products of the Germans that marked the early years of the century have to a large extent disappeared, and today the movement in general is characterized by thorough sanity and, in many cases, by extreme brilliance of design.

Much that is forthcoming today may not appeal to us as beautiful, but, on the other hand, judged by the standards that study of the older art has developed, much is preeminently fine and inspiring.

In France the movement gained its first commanding successes in ceramics with the work of Carriès and Delaherche some thirty years ago, followed by that of Dalpayrat and Lachenal. These men were inspired by the beauties of early Chinese porcelain and stone ware. They mastered the secrets of body and glaze and then created forms and colors of superb beauty reminiscent of the Far East in their quality but essentially French and essentially modern in their spirit. Today the work of Delaherche, who still works at his kiln at Beauvais, is to be found in a score of museums in Europe and is eagerly sought for by cultivated amateurs both on that continent and on this. Examples of his work and that of many others referred to here are to be found in the interesting contemporary room of the Department of Decorative Arts at the Metropolitan Museum. At the present time an increasing group of talented artist-craftsmen, among whom are Decoeur, Lenoble, Mayordon and

Rumebe, are carrying forward this revivification of the potter's art in new and often exquisite forms of decorative treatment.

In glass the last twenty-five years have witnessed in France a true artistic Renaissance which has developed qualities of beauty hardly to be found in the glass of any previous period. Beginning with Gallé in the last decade of the nineteenth century, new techniques and new effects have been invented that have brought forth fresh revelations of beauty in light and color only possible in this translucent medium. Decorchement and Dammouse in *pâte de verre*, Lalique and Marinot in clear and colored glass, it is not too much to say, have created a new and beautiful decorative element for the adornment of the home.

Iron used as an architectural and decorative feature has also had an extraordinary development in France. Iron work has always been used in that country in the above ways much more than with us. The many charming balconies in the older parts of Paris with their delightful variety of treatment testify to the widespread use of this material in former times.

Today, among many talented craftsmen, Edgar Brandt stands preeminent. Perhaps no other designer of the present day has so successfully interpreted the modern spirit in his compositions as has Brandt. With genius for composition, he combines a mastery of technique and perfect sense of architectural fitness. His work is always the real art of the hammer and forge. It is always iron and could be nothing but iron.

Last week at the office of Cheney Brothers in New York were shown the dress silks destined for the spring of 1925. A large proportion of these beautiful fabrics were decorated with designs that had been inspired by the compositions of Brandt. The same firm is erecting an important new building for their commercial establishment in a prominent uptown location in New York. The most notable architectural feature of the building will be the ornamental iron work of Brandt used on the façade, doors and interior fittings.

In such ways the compelling achievements of the new movement will naturally find their way into our industrial and artistic life and gain for us opportunities for observation and familiarity.

The development of French furniture combining beauty of design and sound functional qualities had lagged behind the achievements in other fields. For this there are several reasons. In the first place the designers of furniture were slow to attempt innovations until the modern decorators had gained recognition and produced backgrounds against which furniture conceived in the new spirit would find a harmonious place. In consequence it has been only in the last ten or twelve years that furniture of a modern quality has come to the front. Furthermore, the problem of furniture design along new lines presents greater difficulties than is the case in any other branch of the decorative arts. Functional and structural limitations on the one hand are more severe, and such a great variety of types have been evolved in the past that to meet all practical requirements and at the same time to achieve beauty in new conceptions is far from simple.

However, it would be idle to say that Gaillard and Colonna in the early days, and Ruhlmann, Sue et Mare, Follot, Dufrene and Jourdain, among others, have not produced many things that represent real distinction and charm. Moreover, there is apparent today a tendency in furniture design toward the acceptance of common motives and treatments that encourages the hope of something like a true style emerging.

To condemn this extensive movement in modern industrial art, of which only certain phases have here been referred to and which today counts among its proponents the foremost designers of France, without some knowledge of its history, its qualities and its tendencies, is, I submit, rather unwise.

We in America have hardly yet reached the point of artistic sufficiency where we can afford to close the doors to any movement that holds the promise of new interpretations of beauty, especially when that movement has to do with things that seek to lend finer quality to our homes. As a nation we are artistically immature. We have always been dependent for our artistic culture on the older art of Europe and we do well still to place our main emphasis upon the study and reincarnation of the fine things of the past. Any other course would be unsafe. We are not yet ready for any

considerable excursion into the untried. This, however, will not always be so. As a country we grow rapidly. Some day we shall come of age artistically and then we can expect expression in the field of industrial art comparable to what we already have achieved in architecture and the scenic art of the stage.

It is a little curious that we are so inclined to look on the field of applied art as a branch of human activity in which creative achievement is finished and to decry the possibility of any new avenues of expression. We hold no similar attitude toward painting or sculpture nor toward poetry or music. Why is it that in this particular field only the old is sacrosanct? Is it because "Time consecrates. And what is grey with age becomes religion?"

In these other fields the inborn instinct toward expression finds new terms fitting to their time, new terms that command attention because they bring to us beauty in a present-day quality that charms and delights us.

In industrial art shall this instinct of the creative spirit always be anathema? Are we to go on forever copying and adapting old forms and details without the ability to breathe into them the vital creative spirit that once animated them?

It is of interest to consider who are the foremost protagonists of the modern movement in France. Foremost among these is M. Koechlin, President of the Council of the National Museums of France which include the Musée du Louvre, Musée du Luxembourg, Musée de Saint Germain, and the Musée de Cluny. The function of this council is to advise the Ministry of Public Education and Fine Arts as to art purchases for these museums. M. Koechlin is also President of Les Amis du Louvre and Vice-President of l'Union centrale des Arts Decoratifs, which administers the Musée des Arts Decoratifs. He is a man of profound culture and a lover of all that is fine in the art of the past, not only of Europe but of Asia.

Perhaps next to M. Koechlin as prominent and vigorous exponents of the modern French movement may be counted M. Clouzot, Director of the Musée Galliera, and M. Metman, Director of the Musée des Arts Decoratifs. These men are foremost

representatives of the artistic culture of France, yet they are lending their pens and their activities to encourage in every way the healthy development of the modern movement.

Again it may be interesting to note that in 1907, M. Emile Molinier, the greatest scholar that France has ever produced in the field of decoration and furniture, warmly urged upon the government not to continue the furnishing of its offices and public buildings with reproductions of old French furniture but to open opportunities in this direction to the talented designers that were developing new forms and new conceptions.

It is important to note that these men are not commercialists or industrialists. These latter, indeed, intrenched in the easy business of copying old forms, have, until the last few years, been quite on the other side of the controversy. No, it is the artists, the artist-craftsman, the designer, and the amateur who have been the moving forces in the new movement.

The French are not neglectful of the past. They still consider that their artistic traditions are their greatest national treasure. They recognize that to achieve truly fine creations today they must build on the principles of beauty that are embodied in the finest things of the past. But they also recognize that the material progress of the last century has produced many changes in social relations and many changes in our conditions of living and that these changes call for new qualities in our surroundings,

just as every half century in the older times found expression for itself in a new formula.

Let us have no fear that America will forget the old. It is the one thing that we are not liable to forget. Nor need we fear that the dictates of fashion will draw us away. Worship of the old is with us too deeply intrenched—too much the mode—to be disturbed in any large measure. There is no need for us to grow hysterical over the prospect of an incursion of new elements into our industrial life. A nation that has been copying the older art of France and England and Italy in its industrial productions for the last half century will keep on copying for many years to come.

May I suggest that the attitude most calculated to assist in the development of our industrial arts toward better things is one that, while keenly appreciative of the fine achievements in the art of the past, does not shut the mind to currents which may bring to us new and fresh interpretations of beauty. Indeed it would seem a responsibility on all those occupying positions of influence to draw attention to what is fine in the modern movement and to caution against what is poor, eccentric, and freakish. In that way we in America may gain something from this important world movement and assist our own artistic development.

Sincerely yours

C. R. RICHARDS.

New York, Oct. 22, 1924.

We are extremely grateful to Professor Richards for replying so fully and freely to our editorial in the October number of the AMERICAN MAGAZINE OF ART, and we are very glad indeed to share his letter with our readers. There is none, perhaps, who could speak with more authority on this subject than Professor Richards.

The *idea* of modernism in industrial art is quite all right; it is with the *practice* that we find fault, the *form* the idea takes, and this conclusion is based on the examples which Professor Richards himself showed in his recent lectures through the medium of stereopticon slides, and the illustrations, from time to time, in the current foreign magazines. We do not doubt in the least that there are today many talented designers and craftsmen in Europe and that some of the works which are produced in the modern spirit are fine, but we do find fault with the requirements of the

French authorities with regard to participation in the 1925 Exposition of Decorative and Industrial Art—a requirement that no work entered shall show trace of influence of tradition. This demand for originality forces a quality which must be spontaneous to be fine. Our contention was and is that such insistence brings forth the abnormal and tends to create wrong standards.

Professor Richards says that “we in America have hardly yet reached a point of artistic sufficiency, therefore are not ready, perhaps, for any considerable excursion into the untried,” and he suggests that “some day we shall come of age artistically, at which time we may expect expression in the field of industrial art comparable to what we have achieved in architecture and the scenic art of the stage.” Is not all of our art in America the product of an unbroken European tradition? Are we any less inheritors of the art

of Greece, Italy and France than those who dwell in these lands simply because we have chosen to make our home across the sea?

Professor Richards writes with enthusiasm of the works of modern makers of glass, pottery, iron work and furniture in France. We have American traditions in these same crafts of which we may be proud. The glass, the pottery, the iron work and the furniture produced in the early days of our republic and, earlier still, when we were colonists were original and are still admirable. Much of it is thought worthy of preservation in art museums. We are producing fine iron work and pottery and even furniture and textiles today, and no longer, as fifty years ago, does it have to be marketed under a false stamp of foreign manufacture, because our people have come to recognize its artistic merit and have learned to think for themselves.

It is this thinking for one's self rather than following the dictates of foreign fashion that we endeavored to urge in our editorial on Modern

Industrial Art. We want to avoid, if possible, the hypnotism of names in our judgment of art, whether it be the names of the artists or the manufacturers or those holding authoritative positions. Of course we must be open-minded to what is new, but we shall never come of age artistically as a nation until we are able to exercise discrimination in taste, shall think for ourselves and shall base our judgment upon standards of beauty.

But on the whole we are inclined to think that Professor Richards' point of view and ours are not so far apart as they might seem. Undoubtedly, with the instinct of the teacher, the connoisseur, the expert, he has been encouraged, cheered, and moved to enthusiasm by the best that he has seen in the modern manner, whereas we have been depressed, outraged and alarmed by the worst. As regards the best we are in perfect agreement, and, after all, if we can be sure of getting the best all will be well.

THE EDITOR.

• OLD LYME

BY GRACE L. SLOCUM

ONE OF the most significant movements of the twentieth century in art circles has been the growth of summer art colonies, especially in New England, bringing people of rural communities into close touch with leading artists of the day, inculcating a love of the beautiful in nature, and stimulating a vital interest in American art throughout the country. Down on Cape Cod it is said that the natives move out when the first artist sets up his easel in the spring. Not so in Old Lyme, Connecticut. Here the artists, many of them National Academicians, have become an integral part of the community in the lovely Connecticut River valley. They have bought and remodelled century-old houses and barns into homes of beauty and charm. They have built bungalows on the hilltops and low spreading villas along the Connecticut, Lieutenant, Duck and Black Hall rivers. And they have organized an art association which has finally acquired a classic little gallery, designed by Charles A. Platt, the crowning glory of "The Street," as the main thoroughfare of the town is called.

Here the annual summer exhibitions are held, patronized by thousands of people from all over New England and even from New York; and names which are to conjure with in the art world appear on the catalogue

each year. The list this year included: Lucien Abrams, E. Maxwell Albert, Ernest Albert, Frank A. Bicknell, Charles Bittinger, Matilda Browne (Mrs. Van Wyck), George M. Bruestle, George R. Burr, William Chadwick, Bruce Crane, Frank Vincent Dumond, Charles Ebert, Will Howe Foote, Clifford Grayson, Harry L. Hoffman, Platt Hubbard, William H. Howe, Wilson Irvine, Lydia Longacre, Ivan G. Olinsky, Lawton Parker, Henry R. Poore, William S. Robinson, Edward F. Rook, Percival Rousseau, Henry Bill Seldon, Gregory Smith, Will S. Taylor, Robert Tolman, Mrs. Bessie Potter Vonnoh, Robert W. Vonnoh, Clark G. Voorhees, Everett L. Warner, Carleton Wiggins and Guy Wiggins. And when it is stated that only artists who live or have lived and painted at Old Lyme are eligible to exhibit, some idea of the importance of the Lyme School of Art may be gained.

The colony had its inception in 1899 when Henry W. Ranger stopped to paint for a day and thereafter returned year after year to this American Barbizon, followed by his pupils, accepting the hospitality of the old Colonial mansion of the Griswolds, founders of the town, and of "Miss Florence," the first "patron" of the painters. Artists of note had already visited the quaint old New England town, Joseph Boston painting there



ENTRANCE HALL, GRISWOLD HOUSE

in 1894; and Clark G. Voorhees, touring the Connecticut shores on a bicycle, happened on Old Lyme one lovely spring evening and exclaimed with the lotus eaters, "I will no longer roam."

Mr. Voorhees remodelled a little old house on the River Road, built in 1740, with its old garden tumbling down to the water, as shown in his picture, "Honeysuckle and Roses," in the recent exhibition, and became

the first resident artist in Lyme. It was Voorhees's "May Morning" which won the W. S. Eaton Purchase Prize last year, going to the Eaton private collection.

Following Ranger came Alphonse Jongers, whose painting of "Miss Florence" with her harp once hung in the Hearn collection at the Metropolitan Museum. Lewis Cohen, William H. Howe, Carleton Wiggins, Will Howe Foote, Jules Turcas, Allen Talcott,



PANEL, GRISWOLD HOUSE

BY WILLIAM H. HOWE

George Bogert, Childe Hassam, Willard L. Metcalf, Frank Bicknell, Frank Vincent Dumond, Louis Paul Dessar, Wilson Irvine, and others, some of whom have passed on, while others still live in the town.

The Griswold mansion became the art centre of the community, a number of the older artists still making the historic domicile their headquarters, as do many of the summer students of the colony. And it is tradition in the town that without the interest and cooperation of "Miss Florence," especially in the early days, the Lyme art colony would never have reached its present stage of importance. Studios arose in the lovely old garden and orchard surrounding the mansion, while some artists gradually acquired homes in the town, until not an empty house or barn could be found, and Old Lyme became the largest resident art colony in the east. The fame of "Miss Florence's" spread abroad in the land, and visitors in the region

invariably make a pilgrimage to the old mansion for a glimpse of the decorations done by the succession of artists who have passed that way during the last quarter of a century, and to savor the antiques with which the house is stored.

But it is the treasures of art, the paintings left by prominent artists on dining-room walls and panelled doors on the first floor, that have added such unique value to the mansion. Over the fireplace in the dining-room Henry R. Poore has immortalized the Lyme School of Art in a fox-hunting scene in which the artists are shown deserting their easels to pursue the quarry, the decoration recording the likenesses of the entire group of pioneers. Other panels have been painted by Clark G. Voorhees, Henry W. Ranger, William S. Robinson, Chauncy Ryder, Willard L. Metcalf, Henry Kenyon, Glen Newell, Childe Hassam, Charles Vezin, Guy Wiggins, Charles Morris Young, Robert



MISS FLORENCE GRISWOLD

ALPHONSE JONGERS

Nisbet, William H. Howe, Will Howe Foote, Gifford Beal, Allen B. Talcott, Alonzo Kimball, Frank Bicknell, Carleton Wiggins, Louis Cohen, Jules Turcas, Everett Warner, Walter Griffith.

Not far from the gallery and the Griswold mansion are a number of studio homes scattered along "The Street" and back into the country. From the pergola of Will Howe Foote's home there is a wide vista over the river valley to the woods and hills beyond, views which one recognizes in some of his sparkling, sunny landscapes. The studio contains wonderful treasures of art in the way of old tapestries from Italy, an

old Italian carved chest and refectory table, and Venetian armchairs upholstered in old blue Venetian velvet. Scenes from Bermuda, one of which was in the recent exhibition, charming figure subjects and landscapes adorn the walls.

Beyond the Foote place lives Edward F. Rook, whose suave brush won him a Carnegie Institute \$3,000 prize for a painting of "Laurel" which grows so plentifully in Lyme and which appeared in one of his canvases in the exhibition. Still farther up "The Street" lives Bruce Crane in a picturesque little house which the noted artist has left much as he found it, with woodlands



LEONORA IN RUSSIAN BLOUSE

IVAN OLINSKI

DAYTON MUSEUM OF ART—PURCHASE PRIZE

and pastures beyond which so often appear in his canvases. Not far away lives Gregory Smith, whose lovely "Winter Nocturne" was the Museum Purchase prize last year, and Percival Rousseau, whose mural decorations of hunting scenes have made him famous on two continents, has a picturesque old house which clings to a slope of Grassy Hill, with a magnificent view across the river valley to the wooded hills against the sky. His studio, a barn-like structure which he built himself, adjoins the kennels where are housed the "pointers," who live again on his canvases. Farther up the precipitous hill Frank Vincent Dumond, one of the

pioneers, has remodelled a house, tearing out partitions and stairway to make a large living room opening by French windows on an old-fashioned garden and overlooking a widespread landscape, while in his big beamed studio he paints the murals for which he is noted.

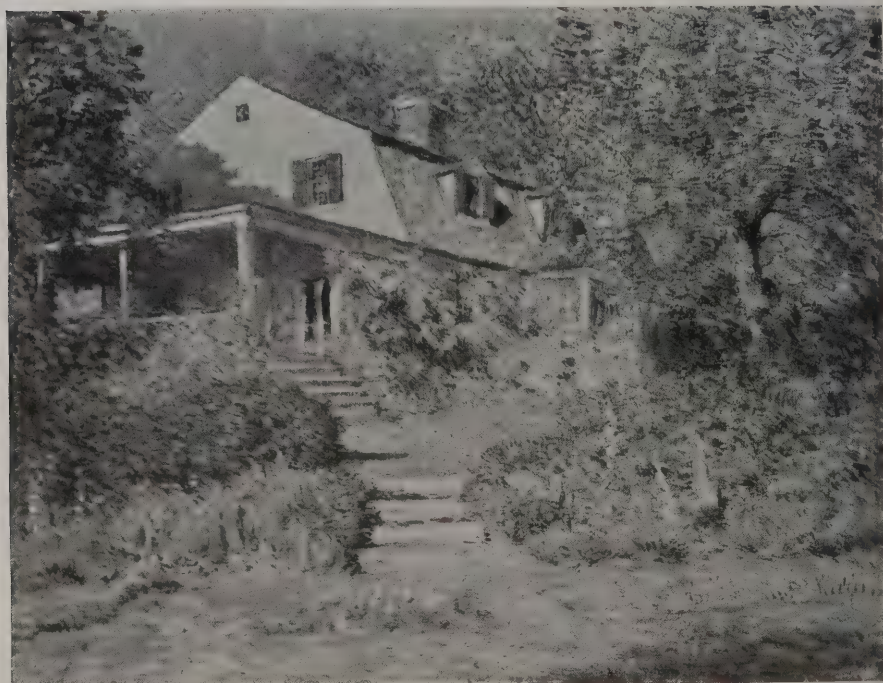
Ivan Olinsky occupies the old Turcas house on the hill where this National Academician and instructor at the National Academy of Design cultivates the simple life. His "Leonora," for which one of his daughters posed, won the Museum Purchase prize in 1922. "Indeed," declared the artist, "the children have been posing ever since



AUTUMN AFTERNOON

EVERETT WARNER

OKLAHOMA ART LEAGUE—PURCHASE PRIZE



HONEYSUCKLE AND ROSES

CLARK VOORHEES

they were born." Harry L. Hoffman has also built his house on a hill with the magnificent view he discovered on a bicycle trip and immediately preempted. Gardens of old-fashioned flowers surround the vine-wreathed bungalow, flowers which appear in many of the paintings in his studio and in the canvas, "Potpourri," which won the W. S. Eaton Purchase prize of \$500 this year. This picture was one of a pair of decorative flower studies on either side of Olinsky's "The Hostress," hung in the place of honor at the end of the gallery.

Roger Cudel-Sylvestre, a French artist, has occupied a barn studio at the Old Lyme Inn for the past few years and vows to remain until he is saturated with the Lyme atmosphere. He is making a special study of winter effects and showed several in the exhibition. Thomas Watson Ball, a National Academy prize winner, painter of marines and ships, also occupies a barn studio at the inn, while his son has a studio home down by the river, which he and his father built themselves. Carleton and Guy Wiggins, William S. Chadwick, Robert W. Vonnoh and Mrs. Bessie Potter Vonnoh, George Bogert and George Bruestle are among other artists who have studio homes in Lyme.

At the exhibition this year landscapes predominated, and the pageant of the seasons, as portrayed by the Lyme school, unrolled itself on the walls of the gallery. For Old Lyme lends itself most graciously to the landscapist. Beauty broods in the river valley, blazons its trail across the river in the setting sun, and sits upon the hilltops in picturesque homes and gardens that fling blue and orange and mauve and purple banners to the sky. The region has an atmosphere of its own which each artist in turn has striven to transfer to canvas. Its low-lying meadows, threaded by silvery rivers, its colorful marshes and rolling uplands, green clad or covered with snow, its masses of laurel in the spring woods, its splendid old trees, appear again and again in the serenely lovely pictures in which the artists are carrying on the traditions of the pioneers.

Among the high spots in this year's collec-

tion was Bruce Crane's "South Wind," a gracious golden canvas; Edward F. Rook's "Hadlyme Birches"; Guy Wiggins' lyrical landscapes; Charles Bittinger's "Old Wall Paper," a view of a room in an old house with wall covered with landscape paper of an early period serving as background for a Colonial belle playing on a spinet; Gregory Smith's "Snow in March, flooded with Sunshine," Lucien Abram's "Nasturtium Garden" and purple and yellow "Iris"; William S. Robinson's lovely "Laurel Road," and "Springtime"; William S. Chadwick's atmospheric landscapes; Ernest Albert's "Old Mill," a winter view; Carleton Wiggins' "Dutch Interior," "Early Snow" and other seasonal landscapes; Charles Ebert's "Winter Sunset"; Wilson Irvine's "Morning at the Pool"; Platt Hubbard's Hawaiian scenes; Henry R. Poore's "Steeplechase," a spirited canvas; Percival Rousseau's hunting dogs; Frank A. Bicknell's "Rogers Lake"; Lydia Longacre's miniatures; Bessie Potter Vonnoh's small bronzes; Matilda Browne's "Yearlings"; and groups of small pictures and sketches by many of the artists in the west gallery, which were among the most interesting things in the entire show.

The history of Old Lyme dates back over two centuries and is interwoven with the names of eminent men who stood high in the annals of the state and nation and whose descendants still preserve the old traditions as well as the old homesteads. The ancestral home of the Griswold's was built at Black Hall by Governor Roger Griswold in 1802, and still stands on the site of the original log cabin built by the first Matthew Griswold, founder of the town, on a feudal land grant in 1645. This was the first house in Lyme, first incorporated as part of Saybrook. Authorities differ as to exact date of the settlement, but it is known that the well on Matthew Griswold's estate was dug in 1640 and that he moved over from Saybrook soon afterwards. "Miss Florence" Griswold, the artist's "benefactor," as noted in the exhibition catalogue, still lives in the Colonial mansion¹ built in 1818 by her father, Capt. Roger Griswold, a son of Governor Roger Griswold, who was a son of Governor Matthew Griswold.

¹ Willard L. Metcalf's painting entitled "May Night," in the permanent collection of the Corcoran Gallery of Art, which is reproduced as a frontispiece to this number of our magazine, pictures this beautiful mansion.

Other historic old mansions line this main street, which is a mile and a half long, their white façades, glimpsed under the great old elms, giving an Old World atmosphere to the town. In one of these homes Lafayette is said to have been a guest. The old white church of Ionic architecture, with its Christopher Wren steeple, is one of the most beautiful churches in New England and frequently appears in the artists' canvases.

The original structure, immortalized by Childe Hassam, was built in 1666 and destroyed by fire in July, 1907. But a replica of the historic old church, with its

Christopher Wren spire, was dedicated in the summer of 1910.

Not far from the church is the fine old Luddington estate with its formal garden and the sunken terrace with the rock on which Whitefield preached. The little brick library up "The Street" was presented to the town by Charles H. Luddington in memory of his wife's mother, Phoebe Griffin Noyes, also a descendant of Governor Matthew Griswold. The library was erected on the site of the house in which she was born, and it was in this memorial building that the exhibitions of the art colony were first held.



WASH DAY IN SPRING

JOHN R. GRABACH

AWARDED THE MR. AND MRS. AUGUSTUS PEABODY PRIZE. ANNUAL EXHIBITION OF AMERICAN PAINTINGS AND SCULPTURE, ART INSTITUTE OF CHICAGO



THE OLD QUARRY

J. JEFFREY GRANT

AWARDED THE MARTIN B. CAHN PRIZE

AMERICAN PAINTINGS AND SCULPTURE AT THE ART INSTITUTE

CHICAGO'S THIRTY-SEVENTH ANNUAL EXHIBITION

BY KAREN FISKE

THE Thirty-seventh Annual Exhibition of American Paintings and Sculpture, which opened at the Art Institute of Chicago on October 30 and is to continue until December 14, is essentially a well-rounded show. There is scarcely a tendency in modern art that is not adequately represented. Perhaps that is one reason why this year's exhibition is so satisfactory: the various tendencies are not only represented but intelligently represented. Those works which follow the old tradition are made interesting by some added twist of individuality; those works which we are pleased to consider more "modern" are firm and purposeful, not merely willfully different.

A distinguished group of paintings were

awarded prizes this year. The most important of the honors, the Mr. and Mrs. Frank G. Logan gold medal and prize, went to Eugene Francis Savage for his impressive work, "Recessional."¹ In this sensitive type of allegorical painting, Mr. Savage stands supreme among American artists. "Recessional" combines deep feeling with triumphant technique. In this striking conception of the four relentless horsemen and the devastation left in their wake, we have a scene of horror and desolation, but containing a note of purity and hope in the delicate figures of mother and child. Here are cruelty, wantonness, destruction, but the artist's masterly arrangement of gruesome parts into a beautiful and even tranquil

¹ Reproduced in the AMERICAN MAGAZINE OF ART, January, 1924.

whole makes the work the very antithesis of confusion. Intricate as it is in design, the work is splendidly of a piece, and the parts, with their wealth of detail, weave into a sustained pattern.

Much interest has been awakened this year by the inauguration of a new prize, also given by Mr. and Mrs. Logan, to whom Chicago already owes so much for their generous encouragement of art and artists. This is a prize for portraiture, and was awarded to Malcolm Parcell of Pittsburgh for his portrait of Jim McKee. It is an arresting portrait, cleanly and incisively executed. Besides projecting a vivid portrait of a young man, Mr. Parcell has painted a rich swirling background that, without being itself obtrusive, manages to strengthen the work both as characterization and design. To the same artist goes also the Norman Wait Harris bronze medal and prize, this likewise for a portrait, that of the artist's mother.² The gentle old lady is seen in profile, seated, hands in lap, in an attitude not unreminiscent of Whistler's "Mother," but here are the serenity and peace of age rather than its worn submissiveness. The figure is placed against a wide indefinite landscape, and it is almost impossible not to feel a certain symbolism—the nearness of old age to the infinite. A picture so saturated with "atmosphere" could easily slip into sentimentality, but this is no "literary" effort, for subject and background are integral to the composition.

The Potter Palmer medal and prize were awarded this year to Leon Kroll, newly come to Chicago as painting instructor in the Art Institute. His prize-winning canvas is called simply "Young Women" and shows three girls grouped about a table, one of Mr. Kroll's fine, sure compositions. There is another Kroll painting in the exhibition, a small thing called "Sleep": recumbent female figures on the sward of Central Park, with a row of New York's ominous tall buildings towering in the distance.

The only award made for sculpture, the Mrs. Keith Spalding prize, went inevitably to Charles Grafly's study for the head of War for the Meade Memorial. In an exhibition where most of the sculpture group strike a light and whimsical note, this stark piece

looms up powerfully. It is War without the unfurling of banners and invoking of divine approbation; the War of the ringside, hard-boiled, go-get-'em; War with a piece bitten out of its ear, a hairy-ape hatred in its eye; the War of the men in the trenches, not of the lyric writers at home.

Jean McLane adds a new decorative note to her familiar felicitous handling of childhood subjects in her painting "Morning," awarded the Norman Wait Harris silver medal and prize. Her three figures, young mother, chubby infant, and lanky little girl, are placed against a royal purple-blue hillside, the brilliancy of which cannot, unfortunately, be suggested in a black-and-white reproduction.

So far the awards mentioned have been for figure paintings. The remaining three prizes went to outdoor scenes, though in no case are these the conventional landscape of placid brook and meadow. John R. Grabach, in his "Wash Day in Spring," which won the Mr. and Mrs. Augustus Peabody prize, John W. Norton in his painting called "Light and Shadow," awarded the William M. R. French Memorial Medal, and J. Jeffrey Grant, a Chicago artist whose "Old Quarry" won the Martin B. Cahn prize, have all chosen scenes of strictly contemporary character and significance. Grabach's is an amusing work. A windy day in spring—the elements of which are droll human figures, a box of a house with unevenly drawn blinds to give it a humorous leer, and a very spirited bit in the upper left-hand corner of the canvas, a scrap of cloud-swept sky and swaying tree that gives a windier feeling than all the wisps of wash fluttering about.

John Norton's "Light and Shadow," modest title, is worthy of note from a number of angles. He has taken for his theme a slice of life in a steel-mill town. The composition divides itself into three strata: at the top a row of orange chimneys and towers, in the middle a splendid hint of green river, and in the foreground groups of blue workers' huts, the zigzag of their pointed roofs breaking in interesting patterns into the horizontals, and at the very bottom a strip of mean street with tiny figures. These dabs of humanity are remarkably

² Reproduced in the AMERICAN MAGAZINE OF ART, July, 1924.



JIM MCKEE

AWARDED THE MR. AND MRS. FRANK G. LOGAN PRIZE

MALCOLM PARCELL

individualized. Sketched in with the greatest economy of line and color, every one is full of character. There are notes of interest and relief throughout the composition—the straggling row of cottages across the river, the double points of the roofs in the foreground, the bend in the fence, the tall telegraph pole carrying the blue of the foreground up into the orange of the distance. Jeffrey Grant has also chosen an industrial subject, but rendered it as an impression and without Norton's suggestion of social comment.

Honorable mentions were awarded to two pieces of sculpture, "Sister Frances" by Sylvia Shaw Judson and "Nancy Lee" by

Gertrude K. Lathrop, and also to Mr. Norton and Mr. Grant for their prize-winning pictures.

A tendency towards portraits and figure studies predominates throughout the exhibition. A number of group portraits are interesting. Charles W. Hawthorne's "Selectmen of Provincetown" is as strong and forthright a piece of characterization as has come from the brush of this keen student of New England types. The placing of the three honest burghers and the unmistakable character revealed in the face, hands and pose of each are splendidly done. Leon Kroll's "Young Women," mentioned above, hangs next but one to Hawthorne's group, and it is



BRONZE HEAD OF "WAR" CHARLES GRAFLY

STUDY FOR MEADE MEMORIAL
AWARDED MRS. KEITH SPALDING PRIZE

amusing to compare the two widely different trios side by side. Another distinguished group of three is George Bellows' "Emma and Her Children." Lilian Westcott Hale's "Song of the Spheres," with its two young girls under the shadowy portrait of some stern ancestor, is attractive if a trifle "set." Edmund Tarbell's affection for blue-eyed, clean-cut youth is well illustrated in "Mary, Edmund and Sergius." Wayman Adams, whose portrait of Joseph Pennell hangs in the permanent collections of the Art Institute, has a large canvas showing Mr. and Mrs. Pennell at their Brooklyn window with the harbor and skyline of New York suggested.

There is plenty of contrast between Sidney Dickinson's refined and thoroughly realistic portrait of his cousin Edwin Dickinson and the latter's impression of the Hon. Charles Evans Hughes. Two of Nicolai Fechin's paintings recall to mind that accomplished Russian artist's exhibition at the Institute last winter. John Singer Sargent has a swift outdoor bit showing an artist,

himself apparently, sketching in a forest. Louis Betts' charming portrait of an old-fashioned girl, which won favor in eastern exhibitions, attracts its circle of admirers in Chicago, too. There is a sympathetic portrait of a French boy by Henriette Amiard Oberteuffer and a cool, thoughtful study of a youth, Nathaniel, by Abram Poole. His "Model," a slim creamy nude, sustains Mr. Poole's reputation for distinction and elegance. Three small canvases by René André reveal a talent working in the tradition of the old Flemish portrait painters.

The large gallery devoted to the more definitely modern works is filled with canvases interesting both for originality and fine technical achievement. Among these must be mentioned John Carroll's "The Man and the Guitar," Maurice Sterne's "Bread Makers," two of Anthony Angarola's beautifully patterned canvases, "Taylor Falls, Evening" and "The Homecoming," Ross E. Moffett's "Provincetown, Winter" and "Chimney Philosophers"; quickly caught impressions of "originals" by George Luks and Randall Davey, "Street Preacher" and "The Drinker," and two wickedly worldly little chuckles by Guy Pene du Bois, "Cabaret, No. 1 and No. 2."

Marines by William Ritschel, George Pearse Ennis, Henry B. Snell, and Charles H. Woodbury, paintings of the Far West by O. E. Berninghaus, Ernest L. Blumenschein, Victor Higgins, B. J. O. Nordfeldt, and Walter Ufer; landscapes—realistic and decorative—by Daniel Garber, John F. Folinsbee, Jonas Lie, George Oberteuffer, Frank C. Peyraud, and Ross E. Braught. . . The list could go on indefinitely did space permit.

A few large and many small decorative pieces make up the sculpture exhibition. Lorado Taft's "Memory" and "Orpheus" and Albin Polasek's "Music" are monumental subjects. There is a touch of whimsy in such fancies as Frederick W. MacMonnies' "Duck Baby," Beatrice Fenton's "Fairly Fountain," and Edward Berge's "Sea Urchin." An unusually large number of animal sculptures (treated for the most part in their decorative aspects) includes Hunt Diederich's "Goats," John L. Clarke's tiny representations of bears, Edith B. Parson's "Kid," and a greatly simplified "Cow," a sort of apotheosis of the bovine family, by Reuben Vakian.



THE MARINE

BY

ROBERT AITKEN, N. A.

FIGURE ON MONUMENT TO THE MARINES, MARINE BARRACKS, PARIS ISLAND

THE AMERICAN MAGAZINE OF ART

AN ILLUSTRATED MONTHLY MAGAZINE

Published by The American Federation of Arts
1741 New York Ave., Washington, D. C.

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1741 New York Ave., Washington, D. C.

SUBSCRIPTION PRICE \$3.00 A YEAR

Postpaid to all places in the United States and its possessions. Canadian postage 25 cents and foreign postage 50 cents extra. It is sent to all members of the American Federation of Arts.

VOL. XV DECEMBER, 1924 No. 12

THE SAND CAKE AND THE LITTLE CHILD

In an address delivered at the opening session of the Recreation Congress held in October at Atlantic City, Mr. Joseph Lee, president of the Playground and Recreation Association of America, used as an example of the creative impulse in man the little child making a sand cake, and gave utterance in this connection to a profound truth. He described the child making something, squeezing it between his hands, and looking at it, looking at it intently, then throwing it away and beginning to make another. "He is completely absorbed, he is taken up with it, he is all in it, his whole consciousness, his whole system is focussed on it. He makes one and then another, the idea grows before him as it grows in his hands, a better one is always announcing itself to him; he is always following a leading vision which runs before." And then this truth, "As you see this absorption in his pursuit you will see that he is not making a sand cake—the sand cake is making him." Thus forcibly

is it brought to our attention that art makes us, and as we take it into our lives, so our lives become more worth while, more beautiful.

In greatest measure is this true of those who produce art. As Mr. Lee later said: "It is as if the artist said to a higher power, 'take me and use me; this thing is bigger than I am.' It is as a great stream of life to which he gives himself; it creates him, makes him an artist and a real living being." In other words, art has life-giving qualities. It stands for "the valiant revelation of the Divine."

But very wisely Mr. Lee pointed out that this precious possession, this much coveted thing, can only be had when we are ready to give ourselves to it. It is not just a part of culture; it is not something we can take to ourselves consciously for our souls' good, and when sought for baser motives it fades away completely. When so sought it becomes a superficial thing, put on like a rain coat to protect us from the elements which destroy, or like a showy opera cloak, to make display. It can neither be given nor taken as a cure; it must be humbly sought; it must be inherently loved; it must be striven for. "There is a magic," Mr. Lee reminded his hearers, "in certain shapes and certain sounds—a magic that does things to us, we don't know why." But it has to possess us, and when it does—we quote again—"it is as deep calling to deep—something in nature calling unto something in you, a sort of wire running between the deep on the one side and the deep within, which, when it finds expression, when you come to recognize it, you yourself become alive."

Oh, yes, this is very true; art is life-giving, but it cannot be bought, and it cannot be given away; it must be sought, it must be loved to be possessed. It is free to all. We can aid art by holding it in reverence, by opening our hearts to it. We can even, through the grace of God, sometimes after repeated failures, give expression to art, but even so, like the sand cake and the little child, we are not making art or encouraging art and never patronizing art—it is making us, enriching us, blessing us, creating us. In other words, as Mr. Joseph Lee has indicated, it is one of the great elements both in creation and re-creation.



ONE OF A SERIES OF MURAL PAINTINGS, MISSOURI STATE CAPITOL

HERBERT DUNTON

NOTES

ART IN ST. LOUIS

In response to a general invitation to Women's Clubs and to eighth grade classes in the public schools, a larger number of visitors than usual saw the Nineteenth Annual Exhibition of Paintings by American Artists on view at the City Art Museum until October 25. The largest single-day attendance at the exhibition was 5,459.

The Museum has recently issued three folders, or circulars. One gives general information about the Museum, one is the announcement of the Educational Service, and the third is the program for the Story Hours for Children which are given every Saturday afternoon at 2:15. The story hours commenced in October and will continue through May. The Museum has no classroom, and the stories are therefore told in the galleries in the presence of the objects. The October attendance at these story hours was as large as could be handled advantageously, being 376 for the four Saturdays in the month. Selecting subjects from the story-hour program, the Council of Jewish Women has organized an additional story-hour group for every other Thursday afternoon.

An exhibition of Russian Art organized by the Russian Art Societies of Moscow and Petrograd was on display at the City Art Museum during November. It was made up of a selection of paintings and prints from the collection shown at the Grand Central Palace in New York City last March.

The annual no-jury exhibition of the St. Louis Artists' Guild opened with the regular meeting of the Guild on October 18. The exhibition is open only to the artist members of the society. The number of pieces shown by any one artist is limited to five, both for paintings and sculpture, the sizes and frames are specified and prizes are offered for the best group of paintings, the best painting from any group and for the best piece of sculpture. The jury of award was composed of Mr. Humphrey Woolrych, a member of the Guild; Mr. Wheaton Ferris, a non-member of the Guild interested in art; and Mr. Martin Kaiser, chosen by the other two. The prize for the best group of paintings was awarded to Mildred Bailey Carpenter, for the best painting to John J. Eppensteiner, and for sculpture to Caroline Risque. The exhibition was exceedingly interesting in that it showed the summer work of many of the Guilders. Excellent groups were shown by Gustav Goetsch,



ONE OF A SERIES OF MURAL PAINTINGS, MISSOURI STATE CAPITOL

HERBERT DUNTON

Oscar Thalinger, Tom P. Barnett, Kathryn Cherry, Agnes Lodwick, Cornelia Maury, Floreny Verstieg, Emily Summa, Gisella Loeffler, and John Eppensteiner. Of the sculpture Sheila Burligame's group attracted considerable attention because of its originality.

The art room of the Public Library displayed a noteworthy collection of posters from Great Britain lent by Thomas W. Fry. Distinguished names were among the designers: Orpen, Brangwyn, Cameron, and a number of prominent contemporary British artists were noticed on these splendid, direct and simple representations of country landscape and city which are intended to lure the travellers. In the latter part of October were shown in the art room the drawings and paintings by the children of Hull House in Chicago.

Exhibitions in the dealers' galleries have been eighteenth century English portraits at the Kocian Gallery, a selection of paintings from Vose in Boston, at the Shortridge Gallery, and paintings by Henry R. Poore and paintings by Jean Alexis Fournier at the Todd Studios.

An interesting series of mural paintings, by Herbert Dunton, has recently been placed in the Missouri State Capitol. These three lunettes are reproduced herewith.

A group of forty-two oil paintings, selected by the American Federation of Arts from the 1923 Winter Exhibition of the National

Academy of Design, has recently been shown in the States of Washington, Idaho and Montana. The Western Washington Fair at Puyallup, Washington, was the first place on this western circuit. This year it was not possible for two other state fairs that usually combine with Puyallup, to cooperate, but the president of the Washington Fair decided to show the collection there "independently" as he felt it most important to develop the interest in art which had already been aroused.

From Puyallup the exhibition was sent to Spokane, where it opened on October 15 for two weeks under the auspices of the lately organized Spokane Museum. The pictures were shown in the specially equipped exhibition room in the city's business district, as the Museum has as yet no home of its own. Spokane is just beginning to work towards an art museum, and in the meantime the exhibitions are held under the direction of the Art Gallery Committee. This museum became a Chapter of the Federation at the time arrangements were made to take the pictures.



ONE OF A SERIES OF MURAL PAINTINGS, MISSOURI STATE CAPITOL

HERBERT DUNTON

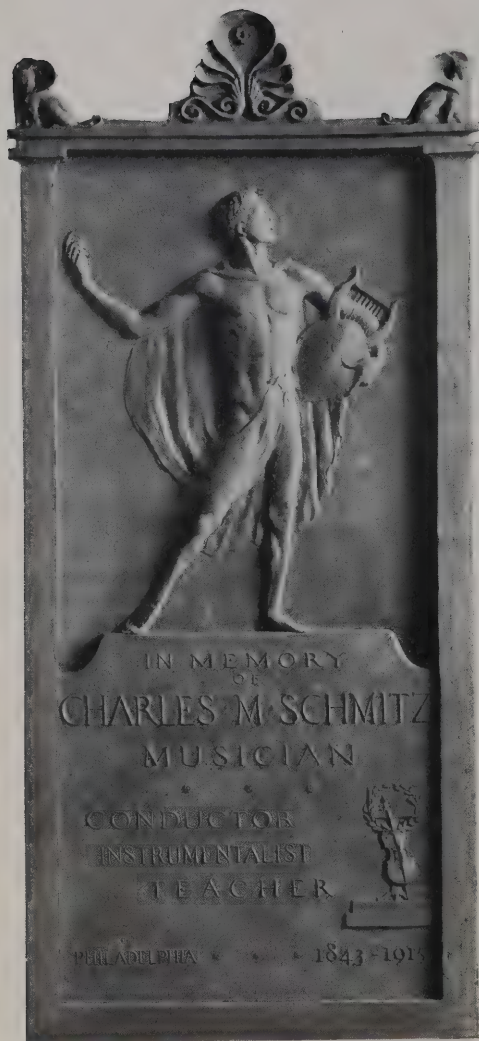
On the first of November the collection went to the University of Idaho at Moscow. It was hung in the new Science Hall and was made a special feature of the formal dedication of this building for university purposes. The head of the English Department, who arranged for the exhibition, was particularly anxious to give the students every opportunity to become familiar with the work of the artists represented, and at his request, we sent elaborate biographical data about them. Lectures were arranged, and in other ways the exhibition was made of particular interest to all who saw it at Moscow.

The fourth place on this circuit was the Montana State College at Bozeman, another state educational institution whose splendid cooperation encourages the sending out of these Travelling Exhibitions. The Girls' Vocational Congress meeting in Bozeman this November brought together during the exhibit people from every corner of the State of Montana. The collection will be at the college until the middle of December.

ulty and students of the Pennsylvania Museum and School of Industrial Art. The curtain was designed by Mr. Huger Elliott, principal of the school, and has been described as being similar to the scenes that Bakst has done for the Russian operas, with a hint of the riotous splendors of "L'Africaine," of the foliage of "Lakme." Close inspection reveals a leading motif resembling a four-petalled poinsettia, through a violet hue. There are also many varieties of birds and animals—deer, peacocks, parrots, pheasants and squirrels, which peep timidly through the foliage, with here and there an owl perched on a branch or a monkey scampering about. Mr. Elliott himself has styled the general scheme "a vibration of orange, violet and green, in fluttering broken color."

When it was determined that a new background for the orchestra should be painted, several New York artists submitted sketches of designs, but none answered the requirements of Mr. Stokowski, the well-known conductor, whom Mr. Elliott characterizes as "wonderfully sensitive to color." Finally Mr. Elliott was urged to try his hand. A small bit of detail met with a request for a larger canvas, which was submitted—12 x 15 feet. This was accepted, and after several conferences, the designer, members of the school faculty and students set to

IN
PHILADELPHIA
An interesting piece of co-
operation between artists
and musicians was the
painting of a drop-curtain
for the Philadelphia Orchestra by the fac-



BRONZE TABLET IN MEMORY OF A MUSICIAN
BY BEATRICE FENTON

work to complete their task by the opening of the season. An indication of the artistic merit of the work may be found in the fact that Mr. Elliott was invited to show his original canvas at the annual water color exhibition of the Academy of Fine Arts without submitting the work to the usual hanging jury.

A bronze tablet erected to the memory of Charles M. Schmitz, for many years a prominent figure in the musical life of Philadelphia, has recently been unveiled in the Academy of Music in this city.

This tablet is the work of Beatrice Fenton, a well-known sculptor of Philadelphia, and is the gift to the Academy of Miss Elizabeth Terris Schmitz, the daughter of the musician. It is oblong in shape and bears an allegorical figure of music and an inscription in relief.

Another Academic year is over, and a new one has started. All registration records were broken last year—there were no less than ninety. The greatest previous number was sixty-one. In the Miraflore days the registrations numbered twelve. We are growing up.

The properties are in good condition, and the Ward-Thrasher Memorial completed. Mr. Davico has closed the fiscal year with a record balance. Our superintendent of buildings and grounds, Mr. Canziani, is again at work, after a major operation as the result of a wound received in the war. All is in readiness, I believe, for a successful year.

The Franks and the Merrills are in residence, and the other professors, except Professor Lamond, are on hand and ready for work. Prof. Van Buren is not to go to the American School at Athens but to stay indefinitely with us. All the new fellows have arrived, except Finley, who is due from Naples tomorrow. The registration of "Visitors" and "Visiting Students" is about normal. The lectures in the school of Classical Studies begin tomorrow.

Professor Kelsey of Michigan, one of the councilors of the Academy, is in Rome. In a few days he leaves for London and America. He has succeeded in buying for the University of Michigan a large portion of a library of Turkish MSS. He rightly does not wish to trust such valuable material to an express company; he is taking it back himself. His four research Fellows from the University of Michigan, who are to help him this winter in his archaeological work, have registered at the Academy, and his research Fellow in Architecture is to arrive next week. Professor Kelsey has shown special interest in trying to secure suitable living quarters on the Janiculum for our women students, and, when he arrives in New York about November 1, he hopes to

discuss this important question with a number of the trustees.

Mr. Harold W. Parsons, who has been a good friend of the Academy for many years, has offered to pay the cost of putting a life-size figure into bronze, which Sculptor Stevens has modeled.

The executors of Mrs. Jack Gardner's estate are trying, through the Embassy, to have her Greek statue, which has been for many years in the students' salon, removed to Boston. As the Italian Government many years ago vetoed the exportation of this statue from Italy, it seems doubtful if that decision can be reversed; Ambassador Fletcher may be successful, however. We shall be sorry to lose the statue, but, as it is to go to a public museum in America, it will do more good to American art there than with us, where but a limited number of people see it.

ART IN
COLUMBUS The Columbus Gallery of
Fine Arts included in its
calendar of exhibitions for
October a collection of

forty-five landscape and garden paintings by Clara Fairfield Perry (Mrs. Walter Scott Perry) of Brooklyn. These paintings, which are California subjects, are being sent out on circuit and are to be shown at Springfield, Ill., Dayton, Ohio, Fort Wayne, Richmond and Washington, Indiana.

Other exhibitions held at the Gallery during October were a collection of Norwegian winter-landscapes by William H. Singer, Jr., and a group of New England Landscapes by Felicie Waldo Howell.

Following a custom which has become quite general among the art museums, the Columbus Gallery this year offered a prize award—an original sketch by a member of the faculty of the Art School—to the student of the high school or junior high school submitting, in an essay of not less than 300 and not more than 500 words, the most intelligent criticism and appreciation of one of the exhibitions held during October.

RECIPROCITY The following letter, urging
IN ART reciprocity in art between
Great Britain and America,
was published in the *Lon-*

don Times of October 9:

"SIR: Any Academy exhibition cata-

logue is illuminating in its omissions. I am not speaking of the capable British artists whose work is never seen at Burlington House, because they never submit any, but the almost total absence of the names of American, Colonial and Continental artists. A similar examination of the catalogue of the National Academy of Design in New York (the American equivalent to our Royal Academy) shows hardly any 'foreign' exhibitors. The Paris Salons are not as cosmopolitan as is thought.

"Thus it would seem, though art is international, few artists regularly show their work outside their own country. We still can see at Wembley an interesting exhibition of British and Colonial art brought together by an independent committee. We have seen exhibitions of Australian and Swedish art recently at Burlington House. Welcome though they are, these are irregular and ephemeral affairs. Is there no chance of seeing regular, periodic foreign and Colonial modern art exhibitions in this country? Is there no chance of British artists collaborating and showing their work throughout the world? Provincial art galleries, like Brighton, show periodically modern foreign art, and some British graphic art societies, such as the Senefelder Club and The Print Society, regularly send exhibitions of their members' work across the seas. But these are private societies making no claim to be national.

"All this is in the right direction, but I dream of an international association with no members, merely a permanent secretary in each country—in England, the States, France, Italy, etc.—yet working in collaboration with some central headquarters. And in each country a specially chosen national committee (not necessarily of artists). A central gallery in London or New York or Paris, in which an annual exhibition is held—one room devoted to each country, each country's exhibits chosen by its national committee. And when the exhibition as a whole—the world's annual art exhibition—has been exhibited in the central gallery, the French section might be shown in America under the auspices of the American national committee, the American section in return being shown in Paris under the French national committee, and so on, the exhibits during the year visiting in turn all

the great cities of the world, the expense possibly being borne by each country.

"To materialize such a dream complete would be difficult, but why could it not be started between two countries and so developed year by year until all countries become participants? And if a start is to be made, why not between the two great English-speaking races? Ask even an art lover in this country to name merely a half a dozen contemporary American painters (excluding those working in this country) and he would find it difficult. We are ignorant of the work American artists are doing. Where in London can one see American pictures or periodic exhibitions of modern foreign art that are really representative since the International Society of Painters, Gravers and Sculptors ceased holding their exhibitions?

"To be practical. Is there no possibility of the representative exhibition of modern British art now at Wembley being shown in America under the auspices of some specially appointed American committee who would send us in exchange a similar exhibition of American work to be shown in London next year (at Wembley if it is to be reopened, or at the old County Hall at Spring-gardens, which I understand by November will have been converted into an art gallery with hanging space for from 500 to 600 pictures) under the auspices of the existing impartial Fine Arts Committee of the British Empire Exhibition? That would be a beginning.

"There are doubtless many art societies in England that would willingly exchange an exhibition of their members' work with that of an American society. If these exchanges can be arranged, all the better. But no private society could materialize the dream I have unfolded. Private societies are not representative of a nation. They are limited. They are handicapped by the very fact that they have members to whom they must give preference, to whom they have obligations.

"What would be the advantages? To the artist they would be great—an opportunity of studying foreign work and of showing his own in the great cities of the world. It would be of interest to all people of taste, but there would be wider benefits. The exchange of such courtesies between nations must surely help towards

better international feeling. The national secretaries would be minor ambassadors. Let us remember, too, that artists are the unconscious spokesmen of a nation; unconsciously they express the spirit of their age and country. To understand the art of a country is a long way towards understanding the country and its people. We are given sufficient opportunities of seeing and appreciating the art of other countries. Can we not make a beginning by making facilities for studying regularly modern American art in London?

"Yours faithfully,

"HESKETH HUBBARD, R.O.I., R.B.A.,

"(Founder of The Print Society, etc.)

"Woodgreen Common,

"Breamore, Hampshire."

MILWAUKEE NEWS More than forty business and professional men of Milwaukee, including corporation presidents, attor-

neys and automobile dealers, are enrolled in the weekly class of the Milwaukee Business Men's Art Club. The meetings are held in the Art Institute on Wednesday night, with an opportunity for the members of the class to draw or paint from the model.

George Oberteuffer, a member of the faculty of the Chicago Art Institute and former director of the Wisconsin School of Art, presides as class critic, and John E. D. Trask, director of the Milwaukee Art Institute, attends the classes in the capacity of patron saint. The club has reorganized and expanded this year along the lines suggested by the Business Men's Art Club of Chicago, which is one of the pioneers in the national movement for art clubs in professional circles.

The Milwaukee Business Men's Art Club, in the words of Alexander C. Guth, chairman of the Committee on Reorganization, is in reality designed for real business men. No one is barred from the club but the professional artist. None of the men in the club wishes to become a professional artist, but all of them hope to increase their appreciation of the plastic arts through work in the various mediums.

In addition to conducting classes in painting and drawing, the club plans to sponsor a series of one-man shows at the Art Insti-

tute during the winter and to bring well-known artists to Milwaukee to speak before the group.

Another organization for INDIANA ITEMS the promotion of art and its interests has recently been formed in the city of Indianapolis. This is the Indiana Art Association, which has as its chief objects "to supply the demand and need for an organization large enough to reach every section of the state; to put the subject of art on an equal footing with all other educational subjects in Indiana; to consider all questions vital to the welfare of artists and to develop their interests in every section of the state; to exhibit works of art with the purpose of increasing knowledge and hence appreciation of art; to effect an organization in the state which will have some recognition when public works of art are to be selected; and to create not only a breadth of outlook, of purpose, of work—which means growth, the thing most desired—but create a tolerant spirit born of sympathy and cooperation among serious-minded artists widely separated but standing together in a concerted movement for common good."

Mr. T. C. Steele of Bloomington is honorary president of the Association; Mrs. Jessie W. Riddle of Lawrenceburg, president; Mr. Homer G. Davisson of Fort Wayne, vice-president; and Mr. W. T. Turman of Terre Haute, secretary and treasurer. At the time of the organization of the Association three committees were appointed—a membership committee, with a representative from each congressional district; a program committee and a committee on exhibits.

The Daughters of Indiana, assisted by the Chicago Earlham Alumni and members of the Indiana Society, will hold a Hoosier Salon in the Marshall Field Art Galleries, March 9 to 19, 1925, at which will be shown works in oil, water color, and pastel, etchings, miniatures, drawings and cartoons by Indiana artists. Prizes ranging from \$25 to \$200 for each class will be awarded for special merit. The jury of selection and award includes, among others, Ralph Clarkson, dean of Chicago artists; John C. Shaffer, editor of the *Chicago Evening Post*; and Joseph H. Defrees, a former president of the Chamber of Commerce of the United States.

The John Herron Art Institute is now showing one hundred and six Oriental rugs from the collection of James F. Ballard, of St. Louis, Missouri. These are hung in the Court, Balcony, and Galleries X and XI, where they will remain until January 1. Mr. Ballard was present at the opening of the exhibition and was also entertained at dinner by the Board of Directors. The exhibition includes rugs from Persia, India, Asia Minor, the Caucasus, Central Asia and China, although the larger number are from Asia Minor. There is a very beautiful group of Ghiordes prayer rugs, and also groups of Koula, Bergama, Ladik, and Oushak rugs. In connection with this exhibition a very beautiful de luxe catalogue, financed by Mr. Ballard, was written and arranged by J. Arthur MacLean, the director, and Dorothy Blair, and assistant director. Special attention was given to selection of types, to the arrangement of title pages and headings, and to the arrangement of text and spacing of the pages, so as to produce an artistic book. There has been a great demand for this publication, and much interest has been shown in both the catalogue and the exhibition.

AMONG THE CRAFTSMEN

The Handicraft Club of Baltimore, with headquarters in the Museum of Art Building, 620 Cathedral Street, has arranged a series of interesting exhibitions for the season. During November a collection of exhibits in weaving by Miss Lucy Gilpin was shown. Through the cooperation of a group of private teachers, the Club is also offering courses of instruction in a number of branches of handicraft, such as bookbinding, china and glass decoration, block-printing, design, weaving, basketry, etc.

An interesting exhibition of Conestoga Pottery, the work of Edmund DeF. Curtis, was shown during the first two weeks in November at the Art Centre in New York, under the auspices of the New York Society of Craftsmen. The exhibits included vases, bowls and lamp-bases, admirably setting forth the skill of this talented craftsman.

Another exhibition of pottery shown in New York early in November was that of Mr. and Mrs. Harry Voorhees at the Inwood Pottery, which lasted for a period of a week.

Dorothea Warren O'Hara has opened a pottery at the Apple Tree Lane Colony, Darien, Connecticut, where she conducted classes during the summer. She has also given weekly lessons at the Silvermine Colony.

THE PRINT
MAKERS

The Sixth International Print Makers' Exhibition, under the auspices of the Print Makers' Society of California, will be held in the Gallery of Fine and Applied Arts of the Museum of History, Science and Art, Los Angeles, from March 1 to 31, 1925. This will include etchings, lithographs, block prints and engravings by the leading print makers of this and other countries. The jury of selection will be composed of Benjamin C. Brown, president of the Society, and Howell C. Brown, secretary, Frances H. Gearhart, Carl Oscar Borg and Arthur H. Miller. Prizes to be awarded are the Huntington Prize of \$100, provided for by the late Mrs. Henry E. Huntington and offered through the Museum; the Bryan Prize of \$25, the Storrow Purchase Prize of \$50, the gold medal offered by the Los Angeles Chamber of Commerce, and the silver and bronze medals offered by the Society. Further particulars concerning entry requirements, etc., will be furnished by Mr. Howell C. Brown, Secretary, 120 N. El Molino Avenue, Pasadena, California.

The Brooklyn Society of Etchers will open its Ninth Annual Exhibition at the Brooklyn Museum early in December, to continue until some time in January. Works shown will include etchings, dry-points, aquatints and mezzotints by members of the Society, of which Ernest D. Roth is president; Anne Goldthwaite, vice-president; Morris Greenberg, recording secretary; and John Taylor Arms, corresponding secretary. This exhibition is national in representation.

ART IN
PITTSBURGH

A notable exhibition of paintings, principally portraits, by Leopold Seyffert, is now being held at the Carnegie Institute, Pittsburgh. Mr. Seyffert has painted portraits of a number of Pittsburghers, many of which are being shown in this exhibit, thereby lending additional interest for local visitors. Among

these mention may be made of portraits of Judge Joseph Buffington, Mrs. John W. Lawrence, Mrs. W. L. Mellon, John Worthington, and Mrs. William Terrell Johnson. There are also portraits of Fritz Kreisler and of Leopold Stokowski, the latter the well-known conductor of the Philadelphia Symphony Orchestra; of Mr. E. T. Stotesbury and Hon. Harry S. McDevitt of Philadelphia; of Mr. Horace D. Taft, of the Taft School, and Dr. W. S. Thayer of Baltimore. The Art Institute of Chicago, where Mr. Seyffert is now conducting classes, has lent a painting entitled "The Model," and the Pennsylvania Academy of the Fine Arts "Lacquer Screen."

Mr. Seyffert was born in Missouri but has spent much of his time in Pittsburgh, having been a pupil of the Stevenson Art School. He has received several awards there, not only in local art exhibits but in the International Exhibitions held at the Carnegie Institute.

The present exhibition opened with a reception on October 21, at which over six hundred people were present. It will continue through December 10.

The Associated Artists of Pittsburgh held their annual exhibition at the Carnegie Institute from October 30 to November 30 and presented a varied and interesting showing. The jury for this exhibition was composed of Daniel Garber, Charles W. Hawthorne and Gardner Symons.

During the month of December the Carnegie Institute is showing an exhibition of Industrial Art, a collection of prints and paintings by Anders Zorn, and a group of paintings by Eugene Speicher.

THE PRINT
CLUB OF
CLEVELAND

Another step in the promotion of a more general appreciation for art in Cleveland is seen in the distribution by The Print

Club to its members of its first official publication. This club was originally organized by a small group of local print collectors for the purpose of creating and building up the print collection of the Cleveland Museum of Art and for developing in the community a taste for and appreciation of prints. Having done much to accomplish the first of these aims—the Museum's collection containing at present about



AT THE SPRING OF THE AVELLANAS, GRANADA

HENRY G. KELLER

CLEVELAND PRINT CLUB'S PUBLICATION NO. 1

three thousand carefully selected impressions and several thousand reproductions—it decided to broaden its second field by publishing each year a print, one copy of which is to be presented to each member. Henry G. Keller, a well-known Cleveland artist, was commissioned to make an etching as the first of these publications and submitted three plates for selection. A number of impressions were made from each of these plates in order that members might make their own selection. About sixty extra prints were made, and after each member has received the copy to which he is entitled the remaining ones are to be sold for a nominal sum, members only being eligible for these purchases. The three etchings are of Spanish subjects—"The Hermitage of Talavera," a famous old church and place of yearly pilgrimage by the whole town of Talavera, high up in the mountains; "At the Spring of the Avellanas, Granada," a typical Spanish scene of donkeys with large brazen water jars strapped to their backs; and "On the Road to Antequera," a study of a Spanish peasant type.

With the continuance of this policy of issuing a print each year, members of the club will be enabled to make valuable additions to their portfolios, and it is hoped that an increased interest in the

collection of prints will result. Not only local artists but those from other localities will be commissioned to make etchings, lithographs and woodcuts for this purpose, as it is felt that it will be much more stimulating to the local artists to have outside competition, as well as making it more varied and interesting for all the members of the club.

In addition to this important branch of work, the Print Club has arranged programs of unusual interest for its members during the present season. Of particular interest will be a series of four informal talks on "Taste and Temperament in Prints," by Mr. William M. Ivins, Jr., Curator of Prints at the Metropolitan Museum of Art in New York.

An etching press, together with all the impedimenta necessary for printing etchings, has been purchased and installed in the Museum recently for the use of artist members who wish to print from their own plates, and already there is most encouraging evidence of a growing interest in creative work. Perhaps the greatest benefit of the press is in the field of educational work, as the classes from the public and private schools of Cleveland and vicinity are given actual demonstrations of exactly how prints are made.

The Print Club is a pioneer in the field of such organizations, and under the able direction of Mr. Theodore Sizer, Curator of Prints at the Cleveland Museum, has not only brought to Cleveland a number of persons famous in the world of graphic art, such as Joseph Pennell, Frank Weitenkampf and Emil Orlik, but has also assisted in the organization of similar clubs in other cities.

AT THE
BROOKLYN
MUSEUM

The special exhibition season of the Brooklyn Museum opened on November 18 and was the occasion for the first American show-

ing of the work of the great Serbian sculptor, Ivan Mestrovic. The collection included a large number of the heroic and dramatic subjects with which this sculptor is so widely associated, and also a number of busts and figures representing another phase of his genius. Mr. Mestrovic was himself present at the opening of this exhibition, which occurred at the time of the celebration of the one hundredth anniversary of the founding of the Brooklyn Institute of Arts and Sciences, and was therefore doubly notable. At this same time there was shown in the Museum an exhibition of original drawings by a number of American artists, and a special loan exhibition of paintings, rare books and prints, the property of Brooklyn owners.

In addition to its series of exhibitions this Museum is offering an elaborate program of educational lectures which are being given on Saturday afternoons in its auditorium. Besides these lectures a special series of four demonstration talks is being given by Paul J. Woodward, Curator of Decorative Arts at the Museum, under the general title of "The Arrangement of Modern Interiors." The Museum is also conducting a course in the history of art, and the Story Hour for boys and girls on Saturday mornings.

The Museum has recently published a catalogue of the drawings of Aubrey Beardsley, the well-known British artist, which were shown in Brooklyn last season. This should prove of particular interest to collectors, as it describes in detail items which have not appeared elsewhere, and was compiled with a view to future identification rather than critical comment.

PALETTE AND
CHISEL CLUB
OF CHICAGO

The Palette and Chisel Club of Chicago is soon to establish new quarters in an attractive old residential building on the North Side.

This new home is at 1012 North Dearborn Street, and will provide for a studio and exhibition gallery, an etching room, a lounge, a billiard room, grill, library and reception rooms, as well as sleeping quarters for distinguished visitors. It is the desire of the club to create in Chicago "a center for genial fellowship and comradeship of those with a common interest in the arts," and its members have for many years met on two evenings a week and Sunday forenoons to draw and paint and to discuss art matters of common interest. In its quarters in the old Athenaeum Building it has held annual exhibitions of painting and sculpture, graphic arts and applied arts, besides showing the works of individual members. It has also given lectures at different times and has taken a prominent part in the art life of the city. The officers of the club are David L. Adam, president; Glen C. Sheffer, vice-president; Fred T. Larson, treasurer; and C. Lynn Coy, secretary. In addition to its activities during the winter season, the club maintains a summer camp at Fox Lake for outdoor painting, where it has a clubhouse of generous size and proportions.

IN
DAYTON

An interesting program of exhibitions is being carried out this season at the Dayton Art Institute. During the month of October the first annual exhibition of work by artists of Dayton and vicinity was shown. This included paintings, sculpture, etchings, architectural design, photography and applied arts of all kinds, and constituted a notable showing.

On November 2 the International Print Exhibition, circulated by the Print Makers' Society of California, was opened to the public. This exhibit, which is the most important of its kind held in this country, included work in etching, engraving, lithography and block printing, both in monochrome and in color.

At this time, also, an important group of paintings by Sir James J. Shannon, the well-known British painter, was shown in one of the small galleries of the Art Institute.

This collection is being circulated under the auspices of the Albright Art Gallery, of Buffalo.

The third annual exhibition of American handicraft opened on November 22 and is still being shown, affording excellent opportunity for Christmas purchases.

Word is also received from the Art Institute that the Circulating Gallery of portable pictures, originated by Mr. Brainerd B. Thresher and now well known as "The Dayton Plan," has been enriched by the acquisition of many larger and finer examples of American painting. This is indeed good news.

PHILADELPHIA EXHIBITIONS
Thirty-five paintings selected by Mr. Rodman Wanamaker from the Paris Salons of 1924 by members

of the Société des Artistes Français and the Société Nationale des Beaux Arts have been placed on view in the picture gallery of the John Wanamaker establishment before going to the New York branch of the same house. They give one a very fair idea of the kind of work the conservative Frenchmen are producing, men who have not abandoned their faith in the real standards of excellence in technique of painting and who have not yielded to the wave of hysterical emotion now so much seen everywhere. Several of these pictures have received honors such as "Marée Basse" by R. Wintz, a Gold Medal; "Reffet" by E. Huc, a Silver Medal; "Femmes Corses à la Fontaine" by L. Canniciomi, a Gold Medal; and others in a lesser degree. Very interesting also are the canvases entitled "Dimanche" by Henri Davadie, and "Les Vieilles Demoiselles" by J. R. Hervé. Altogether the show is a most attractive one and well worth inspection.

A significant event in local art history was the opening, on October 20, of a portion of the incomplete new Museum of Art in which has been installed a number of pictures of the Elkins Collection bequeathed to the city with the condition that they be housed in the Museum before the expiration of five years after the death of the donor. In order to meet the requirements, a series of galleries, well lighted and spacious, have been constructed on the North Wing. Here are shown forty canvases, only a part of the

entire collection, however, and probably not including the most important works, but sufficient to give one a general impression that these are typical examples by some of the greatest artists the world has known in the past and for that reason of decided educational value. Flemish, Dutch and English portrait painters of the eighteenth century are in evidence, the Barbizon school is well represented, there are works by the Italian masters Canaletto and Guardi, by the French painters De Neuville and Géricault, and one example each of the work of the Americans, George Inness and Winslow Homer.

Landscape and figure subjects in oil and a number of etchings by Daniel Garber and water colors of the South Carolina coast by Alice Ravanel Huger Smith were on view at the Art Alliance October 10 to November 3. The National Association of Women Painters and Sculptors were exhibiting through October, at the New Century Club, fifty paintings and two pieces of sculpture. Small oil paintings are being shown at the Art Club until November 2, to be followed by a group of work by eight Philadelphia women artists. In honor of the visiting delegates of the Federation of Women's Clubs, the women artists of the Pennsylvania Academy Fellowship opened an exhibition of work at the Philomusian Club, and color etchings by Beatrice S. Levy are being shown at the Paint Club.

EUGENE CASTELLO.

A REGAL BOARD

At a notable dinner given to one hundred Detroit citizens and out-of-town guests at the Society of Arts and Crafts, Detroit, in honor of Dr. W. R. Valentiner, newly appointed Director of the Art Institute of Detroit, President Marion LeRoy Burton of the University of Michigan, referring to the American nation as a country of idealists, challenged those in attendance to find the second great essential of an American city. The first of the two great essentials of an American municipality President Burton declared that Detroit had already found. This he referred to as a fine economic prosperity. The second essential he called vision, that vision by which we realize what we hope to be and become.

Though this affair took the form of a

dinner in honor of Dr. Valentiner, it might well have served as a brilliant and beautiful demonstration of those principles and purposes for which the Society stands, the expression of beauty in concrete things, so arresting in its glowing color and satisfying arrangement was the whole affair in every detail of setting and appointments.

Perhaps no more regal board was ever spread in Detroit than the speakers' table that was placed on the stage of the Society auditorium. The long narrow table, covered with Venetian brocade in glowing tones of bronze-red, spread with panels of Italian lace, was ornamented at either end with gorgeous bouquets of dahlias, chrysanthemums and red-hot pokers in the flaming colors of autumn, while low bowls of fruit and foliage, giving the effect of some rare old Italian Renaissance polychrome ornament, lent a highly decorative accent to the whole.

Gold and silver paper in brocaded patterns of dull reds and blues, lustrous coppery shades, and glowing green and silver formed the covering of the other tables, on which the autumn flowers were placed in vessels of bronze, copper, wrought iron or silver, with tall candelabra of appropriate design. The many colorful objects of art, the balconies hung with tapestries and batiks in rich color, and the profusion of autumn flowers and foliage completed a setting that offered a happy demonstration of that quest for beauty which gave impetus to the occasion.

Gustavus D. Pope, who served as toastmaster, introduced first George G. Booth, founder and first president of the Society of Arts and Crafts; then Ralph H. Booth, president of the Art Institute, who was followed by Ossip Gabrilowitsch, the great pianist, and conductor of the Detroit Orchestra.

Dr. Valentiner, in his brief address, spoke of the real inspiration and fine companionship one found in the study and accumulation of beautiful works of art. "It is the human side of art, not the historical or technical," he declared, "which makes the greatest appeal." Charles B. Warren, who followed Dr. Valentiner, spoke briefly of the place of art in the life of the oriental business man and urged that the occidental business man follow this example.

FLORENCE DAVIES.

ART IN MINNEAPOLIS

The Minneapolis Institute of Arts opened its fall exhibition season on the 4th of October with a large group of work by local artists, more than 750 of whom are registered as producing work either in Minneapolis or St. Paul. This exhibition, the tenth to be held, consists of an unusual amount of modern work. The jury, composed of John E. D. Trask, director of the Milwaukee Art Institute, Albert Krehbiel and Alfred Juergens, both of Chicago, put itself on record as one of the most efficient juries for local artists, accomplishing a difficult task quickly and with great accord.

Prizes were awarded as follows: Painting: 1st, \$75.00, E. Dewey Albinson, "Street Scene"; 2nd, \$50.00, Elmer E. Young, "Across the Bay" (Water Color); 3rd, \$25.00, Anthony Angarola, "Swede Hollow;" 1st Honorable Mention, Cameron Booth, "Horse Flies"; other honorable mentions: Betty Foster, "Taormina" (water color); Carl E. Johnson, "A Sunny Spot in New England"; Caleb Winholtz, "Barns." Sculpture: 1st, \$35.00, Wilhelm R. Larson, "The Pioneer Woman"; 2nd, \$15.00, Arthur B. Neeb, "A Young Man"; Honorable Mention, Marian T. Leigh, "The Emigrant." Prints and Drawings: 1st, \$35.00, J. Jerome Hill, II, "Ville d'avray"; 2nd, \$15.00, Erle-Loran Johnson, "Mr. Frederick Frederickson"; Honorable Mention, George Resler, "Green Grocers" (etching).

The Sunday lecture season opened the week following, with a talk on the Contribution of the Northwest to American Art, by Russell A. Plimpton, director of the Minneapolis Institute of Arts. Children's Story Hours, given by Miss Miriam McHugh, got under way the Saturday before; and a series of Thursday morning talks on prints began on October 16, under the direction of Miss Marie C. Lehr, curator of prints. In December will come lectures on "Fakes in the Fine Arts", "Survey of Architectural Needs," "Old Masters and Their Fickle Publics," etc. Mr. Plimpton will be assisted by Alan Burroughs, curator of painting, in delivering and planning the winter lectures. Special lectures for members, teachers and special students will be given as usual, but in increased numbers throughout the season. Two series have already been decided upon,

five lectures covering the history of painting to be given by Mr. Burroughs, and five on the history of the decorative arts to be given by Mr. Plimpton.

The Minneapolis Institute of Arts has opened a panelled room, dating from 1770, Providence, Rhode Island, as the newest addition to its series of period galleries, and is exhibiting two unusual collections of early American oil portraits and prints. The Institute is interested in these exhibitions also as a picture lesson in history, having cooperated with public school classes which have been urged to attend either in grade groups or individually, under the guidance of an instructor. A large portion of our early history is covered by portraits of famous statesmen, fighters and men of letters. In the print galleries can be seen Paul Revere's historical engraving of the Boston Massacre, as well as some of our first political caricatures. The collection of paintings includes portraits of Benjamin Franklin (by Henry Benbridge, 1744-1812), Com. John Barry, the hero of the first naval success against England (by Mathew Pratt, 1734-1805), and many people socially prominent, painted by well-known artists. The collection of prints is shown through the courtesy of the Kennedy Galleries and the exhibition of paintings through the cooperation of Mr. and Mrs. George P. Douglas, Mr. and Mrs. Blair Flandreau, Mrs. Morris I. Hallowell, Severn T. Haviland, Mr. and Mrs. Roger I. Lee (all of Minneapolis and St. Paul), and the Ehrich Galleries, New York.

At the same time the Minneapolis public schools are holding an exhibition of art work done in all grades of the upper and lower schools of the city, ranging from the first grade to the senior class in high school and including the efforts of pupils aged from five to eighteen. The utmost variety marks the exhibition. Among the younger pupils are several who display remarkable grasp of line and mass, and among the older pupils are groups whose use of difficult mediums is the last word in technical training. The system employed by the local Art Department is carefully worked out to develop some technical ability in all pupils, whether gifted or not. To show the progress made in general, the work of one entire class is put on exhibition with selected work from

all grades in various schools. The remarkable fact is that the bulk of the class work attains the level evident in the work selected here and there from all over the city.

ART IN ILLINOIS

The art interest in Illinois received an unusual stimulus during the Illinois Products Exposition held in the Exposition Palace in Chicago, October 9 to 18. The affair was sponsored by the Illinois Chamber of Commerce for the avowed purpose of bringing about, within its own boundaries, a more sympathetic understanding of farms, mines and natural resources of Illinois, their products and problems; and of "showing" Illinois to the whole nation. The fact that twenty national conventions were held in Chicago during that time doubtless went some way towards accomplishing that dream. Hundreds of thousands viewed the exhibits.

As a new and timely departure from the old order of expositions the Art Department was made a special feature. The entire mezzanine floor of the gigantic building, and an assembly room for programmes as well, was donated for this purpose. Oils, water colors, etchings, and sculptures were shown. A daily programme was given. Short gallery talks were made by some of the eminent artists of Illinois, Charles Burkholder, secretary of the Art Institute, Lorado Taft, sculptor, and others; and a song recital was furnished each day by the students of the De Young Studios.

Special attention was focused upon landscape, for not only did the canvases of the artists prove a preponderance of interest in that subject but a remarkable exhibit of photographic views were shown, the result of a contest which has been open for more than a year for the purpose of selecting one hundred beauty spots of Illinois landscape. These views have been selected, out of many hundred submitted from every quarter of the state, by a committee consisting of Mr. O. C. Simonds, landscape designer of Chicago, Prof. J. C. Blair, Department of Horticulture of the University of Illinois, and Lorado Taft, sculptor, of Chicago. The beauty spots chosen from the views are to be suitably marked and their location indicated on Automobile Road Maps and Guides of Illinois Trails published by Rand,

McNally & Co. The photographs themselves are to constitute a permanent record of Illinois landscape for 1924 and to be placed in the University of Illinois, and additional exhibits will be assembled for circulation among schools, clubs, etc.

Not only the above-mentioned exhibit but the whole management of the Art Department of the Exposition was under the chairmanship of Mrs. Mary E. Aleshire, representing the Art Extension Committee appointed under the Better Community Movement of the University of Illinois. It marked a notable advance in the work of bringing art into its proper relation to the industrial, commercial and agricultural interests of the state.

J. C. C.

The Fairmount Park Art Association has lately issued its Fifty-second Annual Report, which includes with it the interesting address on public monuments made by Mr. Lorado Taft at the last annual meeting. In this address Mr. Taft called attention to the fact that "little lands which all together would not fill the great state of Pennsylvania—lands like Greece and Palestine—have bequeathed us their treasures and have our gratitude. They fill the whole horizon of the past, while enormous territories which have left no heritage of beauty are forgotten."

The activities of the Fairmount Park Art Association and the service it has rendered were admirably summed up in an editorial in the *Philadelphia Public Ledger* shortly after the issuance of this report:

"The Fairmount Park Art Association has been engaged since 1871, or for more than fifty years, in an effort to create a fuller appreciation of art and a desire for it. It is responsible for most of the monuments in Fairmount Park and for many sculptures in other parts of the city. Among these are Fremiet's Joan of Arc, St. Gaudens' Garfield monument, French's equestrian statue of General Grant and Calder's General Meade, Dallin's "Medicine Man" and Remington's "Cowboy." It set up the lovely bronze penguins near the bird house in the Zoological Gardens and provided the base and setting for the enchanting goat in Ritten-

house Square. And Barye's "Lion and Serpent" in the same square came from the same source.

"As Mr. Taft intimated, the men who made these works of art will pass and the men who set them up will disappear, but the works will remain for the delight of many generations as a message from what is rapidly becoming the past to that period which will then be the present.

"Just now the association is particularly interested in the beautification of the banks of the Schuylkill. Those banks will be beautified in time and great works of sculpture will be erected there. We shall then all be grateful to the men and women of vision, illuminated by an appreciation of beauty, who have devoted their time and money to bringing about a realization of their ideal."

The large museums of the north and east have not a monopoly on the idea of opening their doors to the school children, by any means, and, because they are generally supposed to be leaders in such movements, it is interesting to note that some of the younger and smaller places are keeping admirable pace with them.

St. Petersburg, Florida, a small but famous southern resort city, has made such rapid strides in its advancement in the world of art during the past few years that it has won for itself, among other well-known sobriquets, that of "the largest art center south of Atlanta"—the latter city being, as everyone knows, the New York of the south.

The St. Petersburg Art Club, which is the real force for the extension and growth of the art phase of St. Petersburg society, has as its most important work that of educating the school children in the understanding and appreciation of art.

During the winter months, the season when thousands of visitors flock to this little city to enjoy its famous sunshine and mild climate, the art club is most active. Its officers spend a great deal of time during the summer arranging for exhibitions from the country's most noted artists, to be sent either by large northern museums at the appointed time or by the artist himself

An exhibition is received every two weeks during the club season, to be shown first privately at the Art Club meeting, and after that to be thrown open to the public on certain designated days.

Two or three afternoons of this time are devoted exclusively to the children of both public and private schools. They attend in classes and are taken through the club's auditorium. After the pictures have been thoughtfully looked over, competent art instructors talk to the children about them, and about the artist or artists represented. The students are given credit by the schools for attending these exhibitions and are required to report on them. They are most enthusiastic about art week and attend in such large numbers that frequently they are lined up from the building out to the street, awaiting their turn to get in to see the pictures.

Because it is a resort city, St. Petersburg is able to reach large numbers of children—and grown-ups, too, for that matter—from not one state or two, but from all over the United States and also from Canada and other foreign countries.

F. M. R.

AMONG THE ARTISTS The following interesting items concerning the activities of the various artists here and there were gleaned from the October *Bulletin* of the National Arts Club in New York:

Wayman Adams executed ten portrait commissions while he was in Texas the early part of the summer.

Louis Betts spent some time this spring in Rochester, Minnesota, painting the portraits of Dr. William Mayo and Dr. Charles Mayo, the celebrated surgeons, for the portrait gallery of the Founders of the American College of Surgeons whose club house is in Chicago.

John C. Johansen has recently painted a portrait of the President's physician, Lieutenant Commander Joel T. Boone, which was exhibited at the Corcoran Gallery in Washington.

Susan Ricker Knox has spent several months in executing eleven portrait commissions, several of which were of well-known persons in Kansas City and Terre Haute, Indiana.

Hayley Lever's "Hudson River—Night" has been purchased by the Baltimore Federation of Women's Clubs. This painting, according to the plan put in operation some months ago by this organization, is to be circulated among the members of the Museum Association, to be retained for a month by each, then to be sold to some member and the proceeds turned into the purchase fund of the Museum.

Jenny Rich-Meyrowitz is painting a portrait of Thomas McRaw, of Arkansas, which is to be hung in the Governor's room in the new state capitol.

Mahonri Young has nearly completed a Navajo Indian group, the third of a series of four life-size groups for the American Museum of Natural History.

ITEMS

Efforts are now being made to secure definite cooperative action by the various art associations interested in securing lecturers on topics connected with art from abroad, and it is hoped that through the association of The American Federation of Arts, The American Association of Museums, The Archaeological Society of America, and other associations of this character, art museums, associations, schools, etc., will be glad to take advantage of the movement to bring such distinguished lecturers here.

A new art museum has recently been opened in Elgin, Illinois. It is the gift of Judge Sears and his wife to the local college and is to be known as the Laura Davidson Sears Academy of Fine Arts of the Elgin Academy and Junior College. The building, which is described as in the Greek style, contains a collection of one hundred and twenty-four American paintings, including especially good examples of the early American school, and also the nucleus of a print collection and several noteworthy works in marble.

The Cincinnati Art Museum held during the month of October two special exhibitions of particular interest. One of these was a collection of twelve paintings by James J. Shannon; the other, a group of seventeen works by Joseph DeCamp, who was a native of Cincinnati and a student of its Art Academy.



"THE PAINTED CHAMEER" IN QUILLCOTE, THE HOME OF THE LATE KATE DOUGLAS WIGGIN
ILLUSTRATION FROM "HISTORIC WALL-PAPERS," BY NANCY MCCLELLAND

BOOK REVIEWS

HISTORIC WALL PAPERS. From their inception to the introduction of machinery. By Nancy McClelland. With an introduction by Henri Clouzot, Conservateur du Musée Galliera, Paris. J. B. Lippincott Company, Philadelphia and London, Publishers. Limited Edition de luxe. Price, \$25.00.

An edition de luxe indeed, sumptuous and artistic. From the charm of its outward appearance, this long-looked-for volume is most inviting. Within its covers, the many half-tone illustrations give interest at first glance, even to those unfamiliar with wall-paper history. To those who know more or less of the treasures of its past, they show how complete and wide is the field covered by them, and, together with the excellent type, combine to make an alluring addition to the lore of art applied to things.

This volume dignifies, and rightly, one of the last-to-be-recognized "things" in use by our ancestors—one which lent such decorative effect, often great beauty, to the domestic architecture of our country.

It is a valuable work, a much needed contribution, and an authentic summary and history of its subject. "So much

has been written about wall-papers that is purely conjectural, that there seems still to be room for a book that is purely fact," says Miss McClelland. The bibliography and the many allusions in the text to the sources of her "facts" show with what painstaking care they have been gleaned.

The development of wall-paper industry, from its beginning to the invention of machine-printing—or from 1500 to 1840—is traced. Each new manifestation is logically and sequentially dealt with under the heads of "Periods"—beginning with the "Earliest Block-Printed Papers in France," done upon small sheets, by hand, by the "Dominotiers, the actual originators of decorated paper to be applied to walls." This Period also includes the "First Block-Stamped Papers in England," and is followed by "Periods" of "Paper Imitating Tapestries and Woven Stuffs," "Printed Fabrics" and "Painted Panels," in France and England, then one on "Chinese, Anglo- and Franco-Chinese Papers." All of these chapters, replete with historical data, are made delightfully human by interesting anecdotes.

If we, who are so fond of these early papers, are a bit dismayed at the repeated struggle of wall-paper to imitate its betters, textiles, marble, woods, and other surfaces, which it was not—and which naturally is not good art—we must look further into the book and read that “wall-paper has succeeded in being a reproduction and yet in keeping always a definite character of its own . . . a curious quality that can be claimed by no other imitation.”

And again, “the Golden Age of wall-paper, the flower of its development, came in France with the eighteenth century, because *artists* devoted their talents to creating and painting the designs, and *artists* executed them.”

With the “Epoch of Scenic Papers” and “Famous Papers and their Owners,” interest is intensified for us in reading that many of these fine foreign examples adorned the walls of houses in the early days of the Republic.

These landscape papers were planned “not to use in panels” but to be placed on the walls of a room above a wainscot or chair rail, as a continuous panorama, without repetition.

We find them still in the houses of three Presidents, the “Paysage à Chasse” at “Lindenwald” in Kinderhook, New York, the home of Martin Van Buren; the “Adventures of Telemachus” in “The Hermitage” near Nashville, Tennessee, the home of Andrew Jackson; and the “Bay of Naples” at Hillsboro Bridge, New Hampshire, the home of Franklin Pierce.

From a probable two hundred and more of these French picture papers imported in this country, Miss McClelland has catalogued one hundred and forty-three examples and their owners, giving, when known, the name of the maker, the designer, and the date when the paper was printed.

The value of old scenery wall-papers has increased surprisingly. The “Monuments of Paris,” which brought fifty francs when made, recently sold in New York for twenty-five hundred dollars. Our museums of art, appreciative of their intrinsic worth, are adding them, whenever possible, to their collections.

The book treats further of “Early American Wall-Papers,” the first having been made in Philadelphia, in 1739. It makes

clear, also, the distinction between “Painted Papers” and those that were hand-printed.

With the authentic list of “Designers, Fabricants and Dealers both European and American,” and a “Chart of Important Dates in Wall-Paper History,” this valuable volume closes.

Final emphasis cannot be too strongly placed on the rich accumulation of material and fact, which, with the inestimably valuable illustrations, form “A record hitherto unprocurable,” an achievement unique in its venture in an almost untrodden field.

GRACE LINCOLN TEMPLE.

THE DICTIONARY OF ENGLISH FURNITURE: From the Middle Ages to the Late Georgian Period. By Percy Macquoid and Ralph Edwards. Volume 1. Published at the offices of *Country Life*, Covent Garden, London; and by Charles Scribner's Sons, New York. Price, \$25.00.

As a British reviewer in *The Connoisseur* has said, “Dictionary is too modest a description for a work of this comprehensive and detailed character, encyclopaedic in its scope and thoroughness.” To quote further, “This book, the first of three volumes, contains explanations of all terms employed in close connection with English furniture; it also comprises descriptions of the substances employed in its manufacture, particulars concerning its known makers, and a series of lengthy and authoritative monographs, profusely illustrated, on the more important classes of pieces.” It is a splendid folio volume of 262 pages, which covers, however, only from “A” to “Ch”; in other words from “Abacus” to “Chairs.” The first named subject has an initial letter and a paragraph of thirteen lines; the last occupies 64 pages and has 170 illustrations. These illustrations are arranged chronologically according to the evolution of individual types. There are also biographies of furniture makers and designers.

For the bulk of the text the two editors are responsible, but they have been ably assisted by H. Avray Tipping, Ingleson Goodison, John C. G. Rogers, W. G. Thompson, and Miss Jourdain, all distinguished experts.

To further describe the volume we again borrow the following: “The series of items

relating to furniture, materials, and makers, though wanting little if anything in fullness and completeness, occupy little space in comparison with the numerous interspersed articles on important types of pieces." Among the articles described are beds, bookcases, boxes, cabinets, and carpets, as well as chairs—a fascinating array for the furniture lover.

It is true, as the authors say in the Introduction, that not merely the people of Great Britain but the people of the whole English-speaking world now take a keen interest in old English domestic furniture. Those desiring to inform themselves on the subject heretofore have had to seek out information from numerous sources, and there has been much conflict between authority and personal predilections. A score of years ago Mr. Macquoid boldly undertook to "dissipate the fog."

The Dictionary of English Furniture is a labor-saving book, constructed with a view of yielding clear and immediate knowledge to all that consult it. A study of any one of the more important articles in the Dictionary, be it beds or chairs, cupboards, or, in a subsequent volume, sofas, tables, will give the reader an insight into the history of English furniture and into its place in the changing domestic and social habits of the people of "the Island."

This has significance for us today, first because the manufacture of furniture is increasing in importance and volume in this country; and second because Colonial design, which is derived from English patterns largely, is still much in vogue. Furthermore, there is a craze for so-called "antiques." It is all-important, therefore, that we know the best. Such knowledge this Dictionary of English Furniture provides. Adding further attractiveness are nineteen full-page color plates.

Rarely does a book of greater interest and value come to the reviewer's desk.

ENGLISH DECORATION AND FURNITURE OF THE EARLY RENAISSANCE: 1500-1650. By M. Jourdain. Charles Scribner's Sons, New York; B. T. Batsford, London, Publishers. Price, \$25.

This handsome volume belongs to the Library of Decorative Art Series, and the author, Miss Jourdain, makes acknowledgment, as in the case of her *Decoration and*

Furniture of the Late XVIII Century, of the help of Mr. Harry Batsford. The Foreword is by Lieut. Col. E. F. Strange, C.B.E. In it attention is called to the fact that the period covered in the present volume "is of all others the most interesting in the history of English decoration and furniture, being the one in which the foundations were laid whereupon all subsequent progress was based." Colonel Strange then goes on to describe this development and trace its initial sources, suggesting a method of study of furniture and decoration which should go beyond the mere fragments that have survived the wear and tear of three centuries or so. "One would desire," he says, "that the student would give some attention to the human interest that underlies the changes these fragments imperfectly record; for the house and its contents, more than anything else, bear testimony to the conditions and aspirations of the people who dwell therein; and to those who would look on the subject from this point of view the significance of the fine series of examples so carefully collected and annotated by Miss Jourdain can hardly fail to be vividly apparent." How better could the reader's mind be prepared for what is to follow?

Miss Jourdain first gives a historical background, then takes up successively woods and woodwork, carving, inlay, decorative painting and coloring, plaster work, the chimney piece, staircase, screen, porch and door, coming at length to furniture, and concluding with a chapter on metal work and hardware.

Not only are numerous examples given, through photographic reproductions, of old work in private homes and public museums, but also there are pages of measured drawings of pieces and of details which should be of enormous help to the furniture designer and the woodworker of today.

THE SCIENCE AND PRACTICE OF OIL PAINTING. By Harold Speed. Universal Art Series. Charles Scribner's Sons, New York, Publishers. Price, \$7.50.

The author of this book is a painter, a painter of very considerable distinction, in fact one of the foremost British painters of today. Now, as a rule, painters do not write well on art. It is, as Mr. Speed himself admits, "so much more fun to be painting than writing," but here is an

exception. From beginning to end this book is delightfully written. Mr. Speed knows his subject completely, and he presents it with great clearness. He was persuaded to undertake this uncongenial task because there was such a lot of confusion in the minds of young students on the subject of how and what to study, that an older student, who has had more opportunities of learning in the hard school of experience, seemed called upon to suggest a path. And this is precisely what he has done, with frankness and familiar friendliness, the friendliness of the big brother, the comrade, purposely making the way easy for the less experienced. To the student of art it should prove a delight and a true enlightenment, and to those who do not paint at all and have no idea of ever attempting to paint, it should bring a slight understanding of how much an artist must know to really create a work of art.

Mr. Speed does not suggest that anyone can be taught to paint by reading a book-full of instructions, in fact in his Introduction he says, "there are two ways of teaching art—one is to teach, and the other is not to teach," and reminds us that great artists have been produced by both methods. But there are certain things, he affirms, which everyone must know in order to properly use this medium. These can be taught. He compares painting to the game of golf—"You must learn to swing your golf club and to wield your brush until the conscious mind is no longer aware of them."

There is a chapter on "Modern Art," "simply because it is impossible to write on the art of painting at the present moment without saying something about the crop of strange works that have arrogated to themselves this name." There is a chapter on "The Technique of Painting" and one on "The Painter's Training." Then come chapters on "Tone Values," "Elementary Tone Exercises" and "Tone and Color Design." One chapter is given to "Painting from the Life," and in many ways this is the most interesting of all, for the author not only describes his own methods and gives reproductions of a head which he painted in four stages, but tells something of the methods employed by Velasquez, Gainsborough, Reynolds, Hals and Rembrandt. In the chapter on "Materials," Mr. Speed gives,

besides his own palette, the palettes of D. Y. Cameron, George Clausen, Sir William Orpen, Glyn Philpot, Charles Ricketts, Charles Shannon, Charles Sims and P. Wilson Steer, his British confreres. The final chapter is on "Picture Painting" and is full of helpful suggestions.

Here is a book, technical, practical, and at the same time inspirational. It would be well for art if this book could be placed on the list of required reading for college entrance.

ART STUDIES: MEDIEVAL, RENAISSANCE AND MODERN. Edited by Members of the Departments of Fine Arts at Harvard and Princeton Universities. Princeton University Press, Publishers. Price, \$3.50.

This book, in paper cover, is an extra number of the *American Journal of Archaeology*, 1923. It consists of studies in medieval, renaissance and modern art, edited by the following members of the Harvard and Princeton Departments of the Fine Arts; Frank Jewett Mather, Jr., Charles Rufus Morey, Paul Joseph Sachs, and Arthur Kingsley Porter. The managing editors are Belle da Costa Greene and George Parker Winship. The present volume contains the following articles: "An Altar-piece by Benedetto Buglioni at Montefiascone," by Allan Marquand; "Compostela, Bari and Romanesque Architecture," by A. Kingsley Porter; "Pieter Brueghel's 'Fall of Icarus' in the Brussels Museum," by Arthur Edwin Bye; "The Masters of the West Facade of Chartres," by Alan Priest; "The Master of the Ovile Madonna," by Ernest T. Dewald; "Some Churches in Galicia," by Georgiana Goddard King; "A Letter to Pontormo," by Frederick Mortimer Clapp; "Carolingian Art in the Abbey of St. Denis," by A. M. Friend; "William Thornton and the Design of the United States Capitol," by Fiske Kimball and Wells Bennett; concluding with a chapter on "The Newest Movements in Painting," by Frank Jewett Mather, Jr. This essay begins engagingly with the remark that "before Modernist pictures even the most seasoned gallery trotter experiences perplexity and dismay, tempered withal by amusement." Professor Mather traces the Modernist movement, and, without criticizing the theory of pure impulse, suggests the line of analysis. Obviously it is his way of thinking about the subject as a whole, but

it is an exceedingly sane way and it is a way which has as its background a knowledge of and respect for the best. He claims that art has developed an "ingrowing quality," and he claims that the revolutionaries of the past twenty years are not the harbingers of a new art but "the unconscious demonstrators of the absurdity of any programme of pure individualism." It is because "the latest art has overrated the individual and underrated nature and tradition," Mr. Mather believes, it cannot stand, but will some day "vanish like a bad dream."

The chapter on William Thornton and the United States Capitol is largely derived from Glenn Brown's monumental work on the subject.

The other chapters are all scholarly contributions to knowledge, which will be particularly welcomed by the traveller who has had the opportunity of coming in contact with the older art of Europe and knows the subjects dealt with in some instances at first hand.

CITY ART MUSEUM OF ST. LOUIS. Catalogue of Paintings. Third Edition, 1924. Price, \$1.00.

The Catalogue of Paintings published by the City Art Museum of St. Louis is more than a list of artists and titles of pictures. It contains biographical information after the name of each artist, and descriptions of the paintings follow each title with a note of how and when the picture was acquired. Of the 297 paintings listed, 99 are reproduced, which means an illustration for nearly every other page. The reproductions are from photographs taken by the museum photographer. Every effort was made to secure proper values of dark and light, thereby conserving the beauty and sentiment of the original painting to a greater degree than is usual in catalogue reproductions.

The book is especially pleasing in type and appearance and was printed under the direction of the Secretary of the Museum (Mr. James B. Musick) by a St. Louis printer in an edition of 2,000 copies. The border design on the cover is from a Book of Hours, whose borders are in the style of Geoffroy Tory, published by Simon de Colines at Paris in 1543. The border chosen for the cover was taken from "Geoffroy

Tory," by Auguste Besnard, published by the Riverside Press in 1919.

The type, reproductions and general make-up of the catalogue are altogether interesting and agreeable.

POSTERS AND THEIR DESIGNERS. Special Autumn Number of *The Studio*. The Studio, Ltd., London. Text by Sydney R. Jones. Geoffrey Holme, Editor. Price, in wrappers, \$2.00.

Following the custom of these publications, there is a brief introductory essay on the subject of posters and poster-making, followed by numerous illustrations; in fact these special numbers of *The Studio* are almost invariably picture books. As the author, Sydney R. Jones, remarks, this is the day of the poster, and we are reminded by him that to the designing of posters some very talented artists have given their attention. Frequent reference is made to the brilliant posters designed and executed by Maxfield Parrish, and to the posters of Louis Rhead, Will Bradley and Leyendecker high tribute is paid. Other Americans spoken about in highly commendatory terms are Charles B. Fall, Jules Guerin, W. H. Taylor and James Daugherty, to name only a few. Poster-makers of all nations are referred to, and the art as a whole in the best phases of its development is considered.

MASTERS OF JAPANESE WOODBLOCK PRINTING—THEIR LIVES AND THEIR WORKS. By Fritz Rumpf. With 70 Black and White Reproductions. Walter De Gruyter and Company, Berlin and Leipzig, Publishers.

There have been many books on Japanese prints, but this seems of a little different character, and while it deals largely with the works of several great woodblock printers of Japan, it goes into the matter of technique in an interesting manner and gives indication, furthermore, of the elements of popular appeal in this art of the people. The illustrations, which are in color, are admirably made and are merely tipped in. The text is in German.

A statue of General Sheridan by Gutzon Borglum has recently been unveiled in Lincoln Park, Chicago, on a triangular plot between two forks of Sheridan Road. This statue is similar in spirit to his statue of Sheridan in Washington, D. C., but shows horse and rider in an even more violent pose.

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